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BILL AYERS

An interview with the activist
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**PALEFACE
AND MO**

Anti-folk at White Rabbit
PG. 25

THE
GOSPEL according to
James

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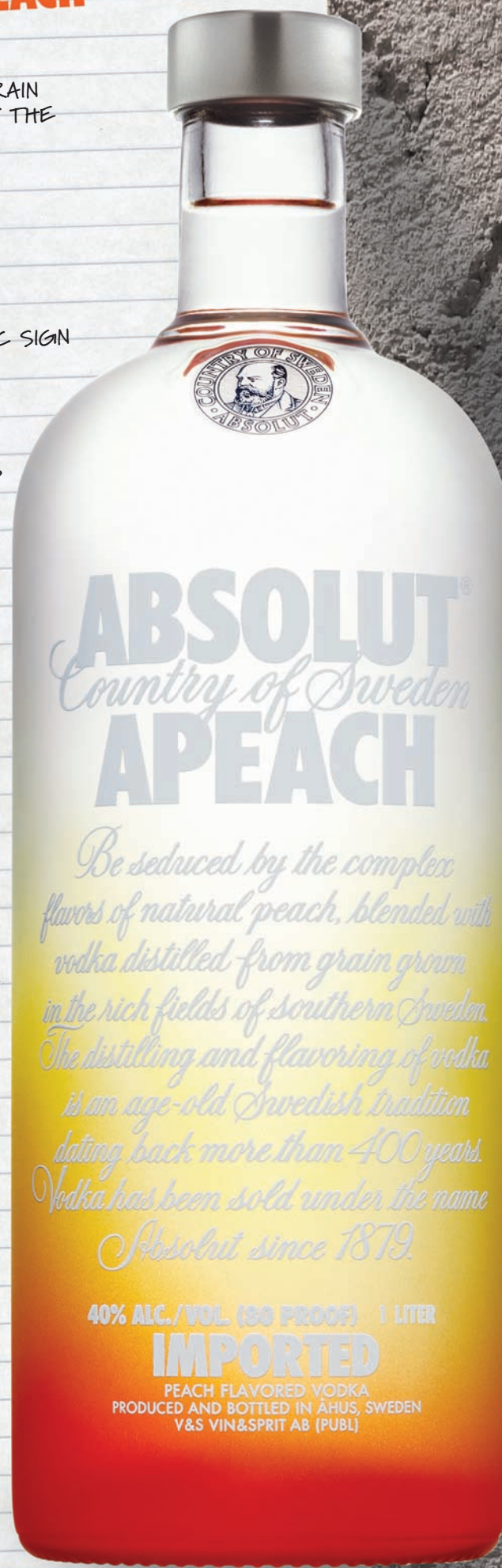
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BARTENDER
OF THE WEEK
CLAIRE



THIS WEEK

MARCH 23 - MARCH 30, 2011

VOL. 22 ISSUE 5 ISSUE #1032

cover story

IRT PRESENTS 'THE GOSPEL ACCORDING TO JAMES'
NUVO follows the behind-the-scenes process of the new original play presented by the Indianapolis Repertory Theatre from the first rehearsal and beyond. 'The Gospel According to James,' a reflection on the importance of historical lessons, runs now through April 10.

BY KATELYN COYNE

PHOTO BY STEPHEN SIMONETTO

On the cover: Mary (Kelsey Brennan) and Abe (Tyler Jacob Rollinson) are lovers in IRT's new play, 'The Gospel According to James.'

news

PEACE ACCORDING TO BILL AYERS

The former Weather Underground member, now educator and author, is slated to speak at the Midwest Peace & Justice Summit, March 26, on IUPUI's campus. NUVO sat down with the retired professor, getting his input on conflict in the Middle East and what peacemaking work is left to be done.

BY THOMAS P. HEALY

from the readers

Constitutional diligence

I just read with some interest your latest missive in NUVO on the efforts of the Indiana legislature to follow the will of Hoosiers and toughen Indiana's immigration laws ("Racism: A Hoosier tradition we can do without," Hoppe, Feb. 16-23). In it you state, "But in extending the reach of state and local law enforcement into a federal jurisdiction, Delph is, in fact, advocating for a bigger, more intrusive and, yes, more expensive role for state government." My question to you is: Have you ever read the Constitution of the United States of America? It doesn't appear you have, judging from the above quoted statement, because there is absolutely nothing in our Constitution regarding immigration laws in this country, other than stating, "The Congress shall have Power to establish a uniform Rule of Naturalization" (meaning legal entry into

our country). That's all it says, and as we know from actually reading the Tenth Amendment, it clearly states: "The powers not delegated to the United States by the Constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people." So your assertion that passing laws against illegal immigration into Indiana is delving into federal jurisdiction is patently false on its face. You should do much more research into the laws of this country (i.e., the Constitution) before spreading falsehoods designed to get the uneducated people who read your paper all riled up against people who were sent to the legislature of this state to fix some major problems we are all coping with at this time. You really should know what you're talking about before you spout off.

Phil Kaiser
INDIANAPOLIS



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HAMMER



The strangest time in history?

We need Hunter
Thompson back

BY STEVE HAMMER
SHAMMER@NUVO.NET

Poor Hunter S. Thompson should never have killed himself. The legendary gonzo journalist thrived when things were at their weirdest, and rarely in history are things as strange and mixed-up in the USA as they are right now.

We're fighting wars in three Muslim countries, radiation is leaking out of damaged nuclear power plants in Japan and some of our lawmakers are seeking political asylum in nearby states. The legislators left behind are addressing important issues that threaten our state, such as homosexuality.

Ole Hunter would have had a field day describing the intense depravity that marks our time. He wouldn't even have to drink Wild Turkey and gobble LSD to feel disoriented — all he'd have to do is watch CNN for a few hours.

The coverage of the nuclear scare in Japan, with Anderson Cooper wearing a portable Geiger counter over his designer T-shirt, has been both horrifying and oddly thrilling. It doesn't get much more dramatic or suspenseful than wondering if spent fuel rods are going to catch on fire and turn Japan into an uninhabitable radioactive nation for centuries to come.

Even though the direst of worst-case scenarios has the United States escaping any significant harm from the Japanese reactors, Americans have nevertheless begun hoarding iodide pills, purchasing radiation detectors and buying plans for fallout shelters.

Never mind that if the shit really hit the fan, their cheap HazMat suits would be worthless. Or that stocking a fallout shelter with two weeks' worth of food is only a great idea until the third week comes around.

Americans love disaster hysteria, both small — snowstorms that keep them housebound for a day — and large, such as the end of civilization due to a nuclear attack. We don't really differentiate between the two, at least when it comes to getting all panicky.

The website Nukepills.com was running out of merchandise last week, with their \$99 Family Emergency and their \$249 Dirty Bomb Emergency supply kits leading the way. Just in case you weren't already frightened enough, the site has a map

showing the danger zones from nuclear energy plants in the United States. Guess what? Almost everybody in the country lives in one.

The reason that you need iodide tablets after radiation exposure is that radioactivity can cause thyroid cancer very quickly (or very slowly), so having them around in a nuclear emergency is a very good idea.

Researchers are still studying the effects of the 1986 Chernobyl disaster. Immediate survivors and generations to come are at a higher risk of getting thyroid cancer from the lingering radiation and its integration into the food supply.

As far as I've seen, the media hasn't really mentioned too much the biggest offender in terms of spreading deadly radiation to its citizens. Guess which country has detonated more than 1,000 nuclear bombs within its own country, causing anywhere from 10,000 to 100,000 cases of thyroid cancer and an unknown number of deaths?

That would be the United States, where nuclear weapon testing in Nevada during the 1950s caused high radiation levels here in Indiana. It's been almost 20 years

since we tested a nuclear bomb, but weapons of mass destruction never really fall out of favor with conservatives. It wouldn't be surprising if President Palin or President Pence start blasting them off in the desert again.

Overreacting to perceived threats is part of the American way of life. After 9/11, people started stockpiling the antibiotic Cipro in case of an anthrax attack and buying gas masks in case bin Laden started spraying mustard

gas in Logansport, Ind. They even bought tiny parachutes so they could jump safely out of their office buildings if 767s rammed into them.

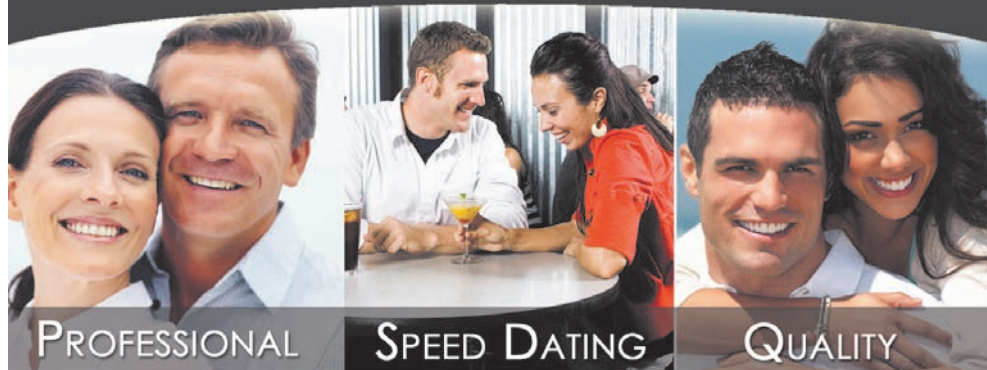
Immediately before this, the Y2K scare prompted people to buy generators, giant boxes of freeze-dried food, plenty of ammo and lots of gold. The Y2K crisis never happened and so the generators sat unused, the food rotted in its containers but the gold shot up in price. It's the only time that listening to the prophets of doom ever paid off.

Instead of panicking about dire situations like these, the smartest and most economical choice is to do what I do: I live my life as normally as possible. Dangers like nukes, terrorism, economic catastrophe and rabid Republicans will never go away so I wake up, go about my business and hope none of these things will affect me personally.

And so far, with the exception of the Republican crusaders, I've been able to dodge them successfully. There really isn't any reason for me to change now. ■

**We love disaster
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Overreacting
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HOPPE

Living in the future Ignoring today

BY DAVID HOPPE
DHOPPE@NUVO.NET

I have a son. He's 26. Lately, he's been in the news.

By this I don't mean that you've seen his name or face. He's no Charlie Sheen, thank God. And he hasn't come up with some new social networking app. My son's in the news because he's on the leading edge of all those nameless, faceless people politicians and pundits refer to when they talk about the country our kids are going to inherit.

It doesn't matter how you get your news; if you tune in on any given day, you're bound to hear somebody wearing a dark suit and a scarlet tie muttering about how this country's debt is going to crush the living daylight out of my son's future. Governor Mitch Daniels, who has based his political career on catering to Baby Boomer nostalgia, riding motorcycles and building highways, has gone so far as to call the national debt the next "Red menace."

The future these deficit hawks portray looks grim. It's a country where families have to scrimp to get by, where services are shoddy and people have to pay more and more for basic necessities like food, shelter and health care. All this because the government will be forced to dedicate an overwhelming portion of its annual budget to paying off interest on the money we've borrowed from other countries.

That's the future we're being warned about. The trouble is, there are a lot of us, my son included, who could say that future is now.

Like so many of his peers, my son has a college degree. So far this degree has netted him a job working as a clerk in a high-end retail store, where he sells a lot of slick utensils he himself can't afford to buy. He gets no health benefits — that would wreck his boss's bottom line. Besides, she knows that there are plenty more young people where my son came from.

But never mind the way things are today. The deficit hawks want us to think about tomorrow.

It seems getting debt-free is going to cost us. First we're going to have to cut health care costs. The way to do that, apparently, is by not using health care. As we've recently learned, insurers can't afford to charge any less and doctors certainly shouldn't take a cut in pay. Hospitals need to have the latest super technologies. And

drugs: everybody wants more of those — the stronger the better.

Then there's Social Security. Given how bad we Americans are at saving money, you could say that Social Security is a last-resort savings account. That should be a good thing. It's something we all pay into and should be able to count on.

But wait. It seems that to make Social Security solvent past 2026, people like my son will have to put off receiving benefits until they're in their 70s. Maybe not using any health care will take care of that, too.

What about the military? We spend billions a day on various wars. Some say we should be on our way to Libya, that nobody else is going to do it. But unlike health care, we can't just say no to warfare. Besides, the armed forces have become our country's most effective jobs program.

What about all those other public employees? You know, like teachers and firefighters and cops and, yes, clerks in the state department of transportation who read maps all day and direct crews to go out and fix those gaping potholes in the middle of our governor's beloved highways. We need to pay them less. And as far as offering them pensions, forget it.

As for welfare and the environment, building bridges and the arts... we'll have to learn to rely on the market to take care of these things. That is, if people can make a profit doing or fixing or making them. Otherwise, get ready for some shared sacrifice.

It's funny, in a way. It used to be that the same folks that want us to think so much about the future were all for running up huge government debts. Ronald Reagan did it. So did George W. Bush. The idea then was to put the government in hock so that they could cut programs they didn't like. Now that the government's over a trillion dollars in debt, they want to cut everything.

There's another way to think about this. Since taxes are the lowest they've been since the 1950s, we could ask those making over \$250,000 a year to chip in a little more. We could charge banks we bailed out in 2008 for the money they owe us. Even better, we could decide that this country depends more on people than multinational corporations and base our budgetary policies on that basic premise.

If we acted as if people really mattered, I don't think my son would have to worry about his future. His life — all our lives, really — would be better off right now. ■

Never mind the way things are today. The deficit hawks want us to think about tomorrow.

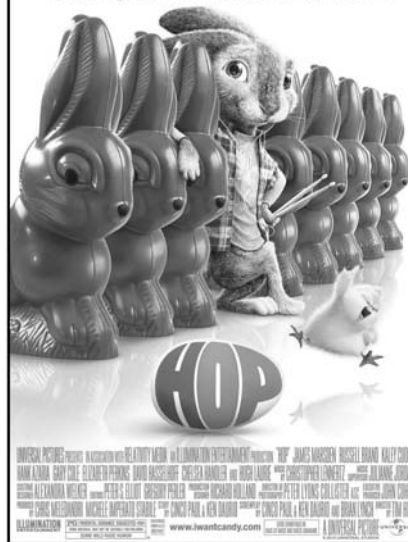
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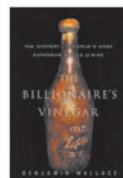
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Because Ideas Matter-

Recommended Readings by the
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*The Billionaire's Vinegar:
The Mystery of the World's
Most Expensive Bottle of Wine*

By Benjamin Wallace
Broadway Books, 2009

Reviewed by **Paul Hanson**

In 1985 a bottle of 1787 Château Lafite Bordeaux was put up for auction by Christie's of London and sold for, well, quite a lot — much more than you or I will ever pay for a bottle of wine. What was so special about this bottle? According to the auction catalog, it had first been purchased by Thomas Jefferson, when he lived in France, but never shipped to the United States. Instead it lay at rest in a cellar in the Marais district of Paris, eventually to find its way into the hands of Hardy Rodenstock, one of the great wine collectors of Europe at century's end. Its sale at Christie's launched the career of Michael Broadbent as wine auctioneer and ushered in a two-decade period in which collecting wine became all the rage among a certain segment of the wealthy elite.

Benjamin Wallace spins a tale in which he explores a number of mysteries. Did the bottle really belong once to Thomas Jefferson? It bore an inscription of his initials, TJ, and we know that Jefferson took an interest in fine wine, but those facts only make the claim plausible. Wallace's quest to solve that mystery takes him to Monticello, to Bordeaux, to London and Paris. Along the way we meet a number of fascinating characters and are ushered into the world of wine, the world of collectors, the world of winetasting, and the world of Jeffersonia, as well as the world of high-end fraud. For even if the bottle itself could be shown to have once belonged to Jefferson, how are we to know that the wine inside was really 1787 Lafite? And if this bottle was legitimate, what about the other Jefferson bottles that appeared on the auction block in the years after 1985? Finally, who buys such wine, and for how much? You'll find answers to all these mysteries in this fascinating and suspenseful read. Be sure to have a glass of wine at your side.

— *Paul Hanson is Professor of History at Butler University.*

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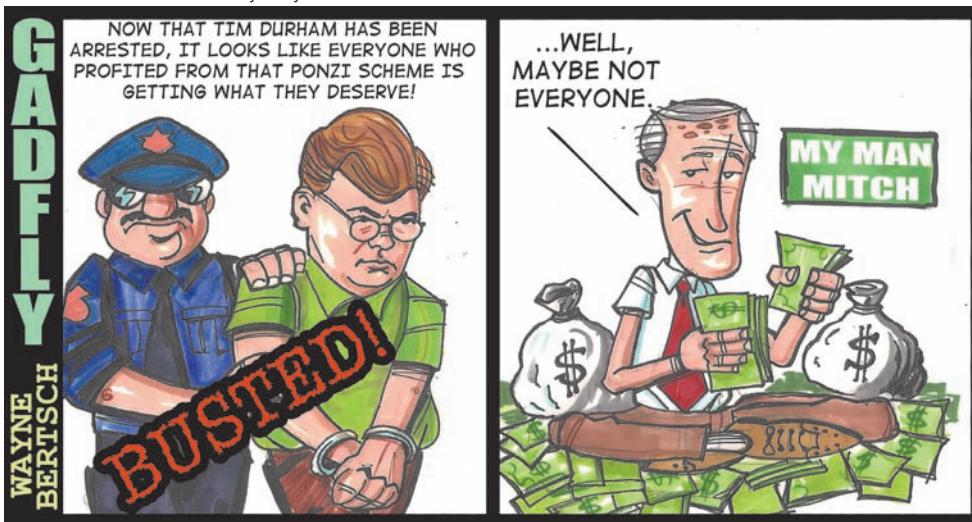
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by Jim Poyser

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THUMBSUP THUMBSDOWN

COVERING THEIR ASSE(T)S

Sen. Mike Delph (R-Carmel) delivered a firm "thank you, but no" to shamed financier Tim Durham Monday, returning the \$10,000 Durham donated to his campaign in 2006 and 2007. In a letter to a bankruptcy attorney obtained by the Associated Press, Delph went on to reprimand his fellow Republicans who have been reluctant to step up — Gov. Daniels received roughly \$195,000 but says the money has already been spent. If he's at all interested in saving face, Daniels should probably consider dipping into the expected revenue from his upcoming book, *Keeping the Republic: Limited Government, Unlimited Citizens*, slated for publication this September.

HIP REPLACEMENT?

State officials are scrambling to find a health care solution once the existing Healthy Indiana Plan expires in 2012. When the new federal law takes effect in 2014, nearly 500,000 Hoosiers will become eligible for Medicaid. One problem: there's no plan in place for that gap year. The state will ask Medicaid officials to approve an extension of the program's waiver, allowing it to continue diverting Medicaid funds to cover the expansion. A public hearing at the Government Center South downtown on Wednesday will address the proposal.

STALEMATE FATIGUE

Same story, different week. You might be tired of us thumbing about it, but surely you haven't yet reached the level of ire coming from House Republicans. Speaker Bosma (R-Indianapolis) announced last week a bump in fines to the runaway Dems, from \$250 to \$350 per diem. In an effort to work around their absence, informal House committee meetings started up this week to discuss proposed Senate bills. Meanwhile, it's business as usual in the other legislative chamber; the Senate Appropriations Committee began hearings Monday to hash out the 2012-2013 budget.

BIKE WHEELS KEEP ON TURNIN'

Keep Indianapolis Beautiful, Inc. got a shout-out earlier this month from the League of American Bicyclists, a national bike advocacy and education group. KIB earned a Bronze distinction in the Bike Friendly Business category for promoting sustainable habits among staff and throughout the community. Twenty-five percent of KIB staff members ride to work and the organization partners with INDYCOG to offer recycled Bike Bucket workshops. The League also handed Indiana University a Bronze in its Bike Friendly University program. Good to see some homegrown entities fighting the good fight; maybe there's hope for us yet.

THOUGHT BITE

By Andy Jacobs Jr.

Personal appearance: We don't love people because they're beautiful; they're beautiful because we love them.

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Peace according to Bill Ayers

Former Weather Underground member to speak at summit

BY THOMAS P. HEALY
EDITORS@NUVO.NET

Educator, author and Vietnam-era activist Bill Ayers is scheduled to give a talk at the seventh annual Midwest Peace & Justice Summit on March 26. He'll deliver the keynote address, titled "Organizing for Social Justice in Troubled Times."

Ayers is a retired distinguished professor of education and senior university scholar at the University of Illinois at Chicago and founder of both the Small Schools Workshop and the Center for Youth and Society. He's authored 15 books on teaching and children's rights, as well as *Fugitive Days*, a memoir of his time in the Weather Underground. He spoke with NUVO from his Chicago-area home.

NUVO: From the Middle East to the Midwest, we've seen tremendous grassroots protests. Media coverage of Egypt called them "Days of Rage." Were you having flashbacks to Chicago in 1968?

AYERS: It wasn't just the media. The Egyptians and the Tunisians and the Yemenis all called their demonstrations "days of rage." Ironic and funny, wasn't it?

There are two natural responses to the kind of imbalances and injustices that we see around the world. One is to be outraged. Like the bumper sticker says, "If you're not outraged, you're not paying attention."

But the other response that I think struggles with that is the idea that we could do better, that this is not the best we could do — we could build [Martin Luther King Jr.'s] beloved community. There's a kind of tension between being outraged and then imagining a different, better world. Saying, "Yes, another world is possible," stands in direct opposition to Margaret Thatcher's deathless phrase, "There is no alternative."

Of course there's an alternative, and it's critical that people who are standing for peace and justice make a big point in their lives of saying that whatever is the case, whatever the world looks like as such, standing right next to that is the world that

could be but is not yet. That's the world we have to work toward.

So yes, rage is part of it, anger is part of it, but that anger has to be tempered by a love of humanity. It has to be tempered by a sense of justice and a hope for peace.

NUVO: Despite all our efforts over the years, the war machine keeps on rolling. Beyond hope, what is the actual work of peacemaking?

AYERS: We should all note that the week before the Egyptian uprising, not one of us was paying attention to it. Not one of us thought that it was coming. Not one of us predicted it. This is the nature of rough and complex social change. Just because we have an analysis of the injustice and general oppression of the situation and we know that it has the potential to blow up, we can't predict when or how or toward what end. The fact is that every revolution is impossible until it happens, and then looking backwards, every revolution appears inevitable. That's just in the nature of it.

So, one reaction I have is not to despair that the war makers continue against all common sense, against all popular opinion, to have their way but to actually realize that hope and investing in hope is itself a politics. I'm not optimistic because I don't know where the world is headed, but I'm not pessimistic precisely because I don't know where

we're going. And no one can predict. Just because we can't predict what pebble dropped into what lake will eddy out and make what change doesn't mean we can't act. That's why sometimes when we don't know what else to do, we bear witness. That's not only an important thing to do — it's essential, because it changes us.

I do get up every morning hoping that we can do better, and I think that's a political choice. I think we

would be ineffective if we didn't posit hope as an important element in whatever we do.

NUVO: How has the growth of the right-wing echo chamber to counter the so-called liberal media influenced efforts to create a culture of peace?

AYERS: It is troubling to hear all of the right-wing propaganda and see the way it feeds on itself, and also the way *The New York Times* does the bidding of the war makers. *The Times* has been an absolutely appalling institution in terms of marching us into Iraq, in terms of holding back information — most recently about CIA agent Raymond Davis in Pakistan. Everybody else in the world knew that this guy was a CIA agent. The only people who didn't know was us because we didn't get the news from *The New York Times*.

"Rage is part of it ... but that anger has to be tempered by a love of humanity."

—Bill Ayers



SUBMITTED PHOTO

The activist practices direct-action nonviolence, and urges others to do the same to bring about change.

But looking on the other side of it, don't you think it's interesting that it took the American people three years after the invasion of Iraq to come to a majority opinion against the war? Remember, that was in the face of a barrage of propaganda and jingoistic thinking and demonization of Arabs. Still, we are not stupid. We couldn't stop the war, but we came to our senses overwhelmingly.

NUVO: In your graphic novel, *To Teach*, you wrote that you want to create "a permanent readiness for the marvelous." That's very poetic, coming from a former Weatherman. What's different about your current activism?

AYERS: I've written several memoirs, and I've certainly written about the years of the Weather Underground, and nothing in what I've written tries to valorize or heroize or even defend what we did. I do attempt to explain how a boy like this got into a place like that. But one of the things that does surprise people is that I was a direct-action, nonviolent activist long before the Weather Underground, and I've been one ever since.

I believed in the power of direct action, and I think that it's our responsibility as dissenters from the juggernaut to present a moral alternative. I don't think the Weather Underground always did that, but I don't think we never did it either. I think we can

look at that period and see it as unique and deeply troubled and troubling, but I also think there's no roadmap moving forward. Often, when I hear the discussion of nonviolence, I get a little worried because nonviolence doesn't mean sitting on your couch. It means nonviolent direct action.

And nonviolence cannot be preached by Hillary Clinton. When you look at every gas bomb and every tank in Tahrir Square made in the U.S., the U.S. has no standing to preach nonviolence. But those of us who engage in nonviolent direct action have every reason to stand up and make it a real moral alternative. ■

MIDWEST PEACE & JUSTICE SUMMIT

The Midwest Peace and Justice Summit is a nonpartisan conference for activists and others interested in promoting the interrelated causes of peace and social justice. The event is free and open to the public.

Saturday, March 26; 11 a.m. - 9 p.m.

IUPUI Campus Center

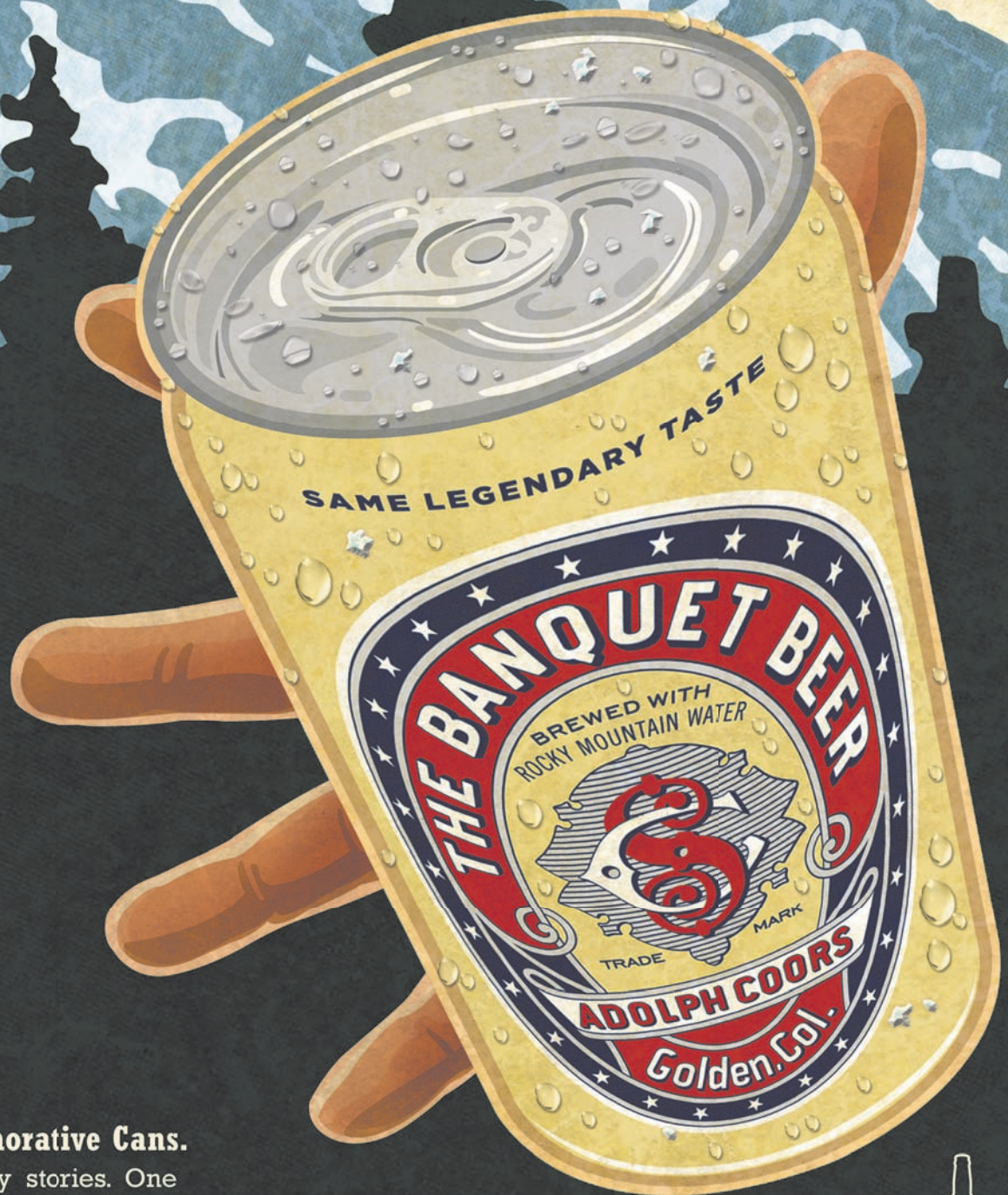
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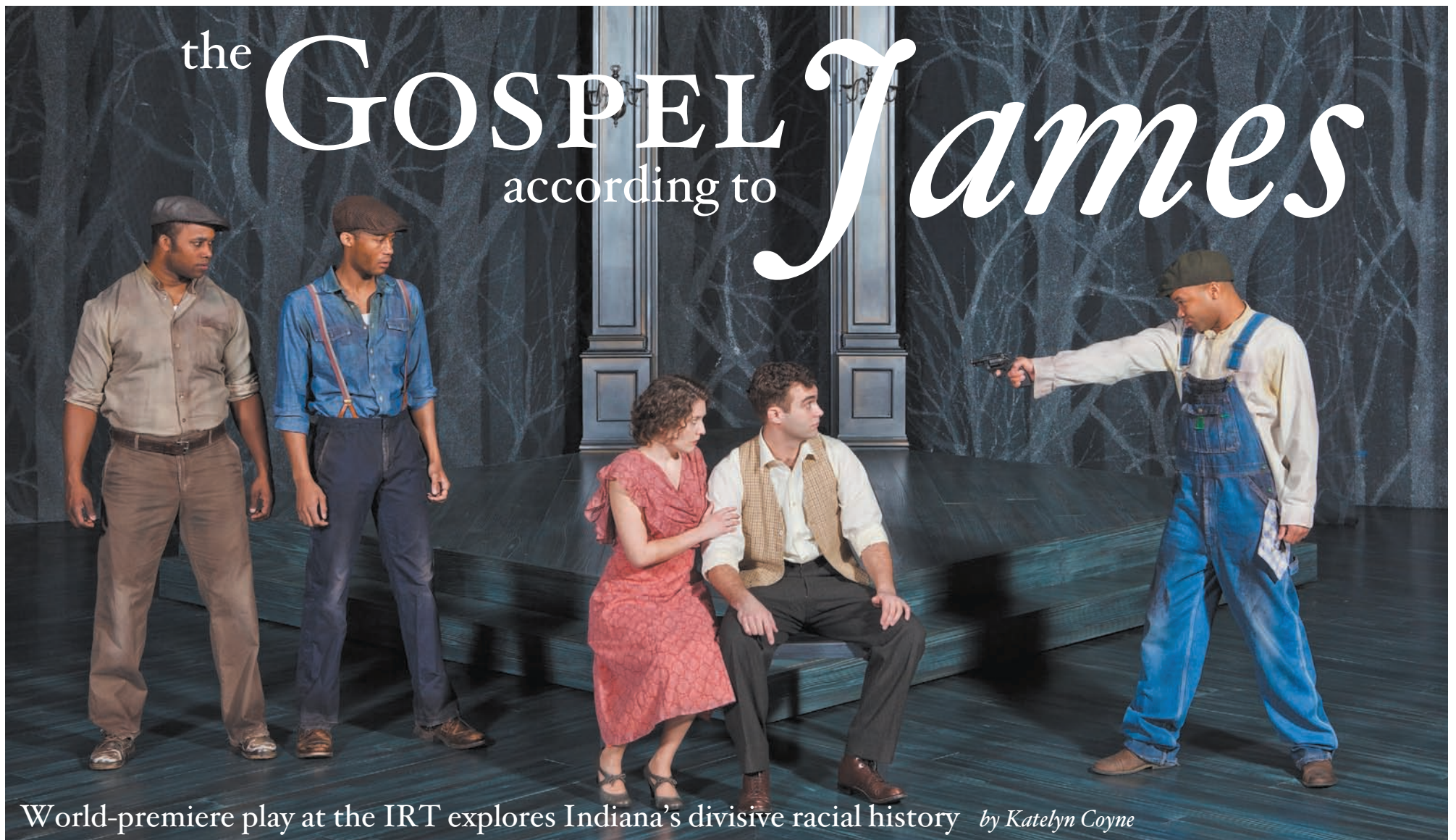
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the GOSPEL according to James



World-premiere play at the IRT explores Indiana's divisive racial history *by Katelyn Coyne*

PHOTO BY STEPHEN SIMONETTO

From left to right: Tom (Marcus Davis), Abe (Tyler Jacob Rollinson), Mary (Kelsey Brennan), Claude (Keith D. Gallagher) and Apples (Anthony Peeples) are embroiled in scandal and murder.

Indiana's history is full of dark events. But no two Hoosiers remember their shared history in the same way. How, then, do we keep the lessons learned from these reprehensible moments alive? This idea is at the heart of the Indiana Repertory Theatre's latest undertaking, a brand new play about Indiana history. IRT presents the world premiere of *The Gospel According to James*, starting March 22, a show that ruminates on memory through the lens of the last lynching to occur in Indiana.

The script was commissioned by artistic director Janet Allen after she read James Madison's book, *A Lynching in the Heartland*. When she passed the book and the idea to playwright Charles Smith, IRT took the first step toward a deeper understanding of our Hoosier history.

"Most of the history books we read are suspect," says Charles Smith. "There is no one view of history. If there were, there would be one history book... We deal with [our history] by rewriting it." Collecting various perspectives of this tragic event was the next step in Charles' journey. Crafting his central character as a collector of memories, *The Gospel According to James* illuminates disagreement over historical fact.

A quick synopsis: This work of historical fiction explores the nature of memory in regard to our collective history. The play is set fifty years after the Marion, Ind., lynching of two black men, Abe Smith and Tom Shipp, in 1930. The action of the play pits against one another two witnesses of the lynching, and their conflicting recollections of the event, told through flashback.

I followed the five-week process of the development of this new, original script, documenting the history-makers as they breathed new life into a shaded past.

Rehearsal Day 1

It's 11 a.m. on a dreary February morning. I arrive for a company meet-and-greet, but immediately learn I am uninvited to attend.

In the past, when I interned at professional theaters, I quietly sat in on these gatherings, marveling at the artistic process. Today, I sit in the lobby, imagining the discussions on the other side of the closed doors. The entire creative team — director, designers, actors and playwright — are introduced to each other for the first time. The play's mission is laid out, and everyone prepares to embark on the various artistic paths.

From the props master to the head electrician, the team members begin to understand the endgame of their labor. After this meeting, each step in the process, from creating vivid characters to hanging a slew of Source Fours (lighting instruments), works toward a shared goal: to tell a brand new story.

Eventually, I am invited into the room and introduced to playwright Charles Smith and director Chuck Smith. That's no misprint; in an uncanny coincidence both men have the same name — in fact, they both hail from Chicago and have worked previously together.

These past experiences inform their plan to avert potential confusion — the director goes by his nickname, "Chuck." For him, the initial read-through of the script

is an opportunity to take scope of the work ahead.

"My job is two-fold," he says, "not only to tell the story as Charles has written it, but to make it accessible to an audience. This is the first time this is going to be done in front of a public audience, and it is my responsibility to make sure that the story is told in the best way I can fashion it. And to make sure that the audience gets what is on that stage and receives it as a valuable dramatic experience."

Rehearsal Day 6

After a week of blocking (movement on stage), the cast prepares for an initial run-through. This "stumble-through," as it is called by members of the creative team, is a chance for the director to see how the play moves on- and offstage. It is a chance for the actors to feel it in their bones. Scripts are in hand for many, but as Chuck says to his cast before the run, "Forgetting your lines won't lose you points. Forgetting blocking will gain you demerits." Additionally, he warns me not to expect too much from the actors, that this rehearsal is purely about reviewing the blocking.

However, the show is already, after one week, extremely powerful.

As the stumble-through comes to a climax with the account of the lynching in Act 2, Tony Award nominated actor Andre De Shields is a powerhouse of emotion. His character, James, is a survivor of the lynching and a collector of memories. As he erupts with rage and sadness over the memory of the atrocious hate crime, my stomach feels hard, full of rocks. He elicits a powerful emotional response from me — and very wet eyes. In just one week, De Shields has his finger on the pulse of this drama's heart. His work stands head-and-shoulders above where Chuck's expectations for his actors are. "How did you get to that point so early in the process?" I ask.

"I'm going to share something with you very personal," De Shields tells me. "So personal that no one in this company knows. On the first day of rehearsal... at 8:55 that morning, my older sister calls me from Baltimore, which is where my family lives, to tell me that my youngest sister had died... I didn't share this with anyone here, because I didn't want it to enter into rehearsal. This entire week I've been trying to find a place for the sadness that I've experienced because of the death of my younger sister."

THE GOSPEL ACCORDING TO JAMES

Indiana Repertory Theatre
140 W. Washington St.

March 22 - April 10
Tickets: \$32 to \$55
(opening week discounts available)
www.irtlive.com
635-5252

His role in the show is compared to a “sineater,” an idea Charles Smith would later edit out of the play. He collects the history surrounding an event to unburden others from their memories, but also to place it at the forefront of our collective memory. “The reason that I’m sharing this with you,” he continues, “is that [it] gives me an opportunity to begin the healing process. It isn’t just my burden now. When my colleagues read it, they’ll go ‘Oh fuck, and we didn’t even know.’”

Rehearsal Day 10

If my last visit to rehearsal was director Chuck Smith painting a play in broad strokes, today he uses a fine-tipped brush to create detail from scene to scene. The morning begins with encounters between Bea (Diane Kondrat) and Hoot (Christopher John Martin), parents of the wild child Mary (Kelsey Brennan), who runs with the group of boys who will ultimately be lynched. In his script, Charles Smith creates for these characters an ancillary story of female oppression, in a world where equality lays out of grasp for many minorities.

I am lucky to witness the transformation of these scenes from the recitation of movement and text to the conveyance of powerfully ambiguous emotion. As Chuck works with Diane at the climax of this side story, he turns the reigns of power over to her character only for a moment. The kooky Kondrat, who jests readily in the respites between scenes, jumps at her new line of direction. As she and Christopher John Martin settle into the scene once more, the story escalates. Hoot confronts Bea with suspicions of her infidelity, threatening to strike her at any moment. With much intensity, she delivers the line: “No Hoot, I do not wish I had married him instead of you.” Power oozes from her pores as she stares him down, fighting for her life in sheer terror. The scene becomes theater in its truest sense: intimacy is breathed into the words of a newly born character that discovers for the first time her own voice.

“That was a real problem moment in the scene up to this,” Kondrat tells me later. “She’d have to be crazy to get herself in more trouble. Everything tells me that she should be afraid of him... But as soon as I get a moment where I can stand up for myself, that’s just great. That’s like being on vacation for her. Because I don’t get any moments of power through the show.”

Chuck directs his actors based on their instincts, “embellishing” their own choices and drawing them out. He constantly pushes his actors to perform for two people. “One of them is blind,” he explains, “and the other one is deaf. And they are both sitting in the back row.”



PHOTO BY STEPHEN SIMONETTO

Director Chuck Smith works with actor Diane Kondrat, as she crafts the role of Bea.

Rehearsal Day 15

As he does each morning of rehearsal, playwright Charles Smith bounds into the room today, greeting the cast with hugs and kisses. He is charming, jovial and most of all the master voice of the play, injecting each character with a piece of himself. “I can’t help but to bring myself to all of them,” says Charles, “because all of them are aspects of who I am and aspects of my experience. If you can parcel out who you are and understand the different facets of who you are... you cannot do anything other than talk about how you view the world.”

Charles’ everyday, charismatic persona is seen most clearly in the character Abe Smith, played by 23-year-old actor Tyler Jacob Rollinson. In his professional theater debut, Rollinson faces the monumental tasks of portraying not only a victim of the lynching, but the play’s character that most closely resembles the playwright. Like Charles, Rollinson’s portrayal of Abe is delightfully captivating.

As a former student of Charles’, Rollinson relies on knowledge of his professor to craft the role. “I could kind of see where he loves all of the characters,” says Rollinson, “but you can kind of

see the ones where the personality really comes through. And I take it as a treat, because I get a little part of the playwright in my character... I can see how much of a charming person Charles is in his everyday life.”

For an actor, having the playwright in the room offers many perks. Rollinson interpreted one of Abe’s speeches, a catalogue of skin colors, as a seductive and sultry description of diversity. When Charles compared the speech to an upbeat rap or jazz song, something clicked for Rollinson. “It’s a stronger way to do it, and it also brings charm in Abe. It lightens Abe up,” he says, “so the audience cares more when he’s lynched.”

As Charles sits beside Chuck in rehearsal, the room’s aura of collaboration is heightened. Not only does the cast follow Chuck’s direction, they fulfill Charles’ vision. He chimes in readily during scene work, offering arguments and raising conversation, all the while pushing the play toward his concept of the script. “If we have ten people in the room,” says the playwright, “and they are all thinking differently, that’s great because we have ten different points of view. That

INTERVIEW WITH ARTISTIC DIRECTOR JANET ALLEN

NUVO: Why did this lynching event compel you to set a script in motion?

ALLEN: When I first read about it, I was horrified at the fact that I didn’t really understand that there were as many lynching incidents in the North as there were. As a Yankee, I tended to generalize that that stuff only happened in the South. Not that it isn’t horrific anywhere it happens, but I had a very myopic view of this. I had seen the photo before. I knew the photo was in some way related to the Billy Holiday song, “Strange Fruit.” And I find all that very searing.

Another piece of it — I had learned that there was as much recruiting in Indiana into the Confederate Army as there was in the Union Army. So that tells you that this is a culture deeply divided by race and by political interests. These are all things that I ruminate about largely because I’m a dramatist, and I’m interested in where I live.

NUVO: How did you know Charles Smith was the man for the job?

ALLEN: I’ve commissioned two other plays from Charles, and I know the entire body of Charles’ work. Charles was the right guy for me by dint of the fact that we’d already worked with him on two plays very successfully [*Sister Carrie* and *Les Trois Dumas*]. He has written a body of history-based work. He is himself a Midwesterner, and somebody very interested in complex stories about race.

NUVO: What do you, as an artistic director, look at when developing an original script?

ALLEN: I was listening to how the material, the history, the layers of stuff he was learning



SUBMITTED PHOTO

Janet Allen, Artistic Director of the IRT

affected him. He went through a lot of different thoughts about the play. He thought at various points it might be a courtroom drama. At one point, he thought it might be a one-man show or a two-man show. He went through lots of vicissitudes about how the stuff was impacting him. He went through wildly different personal opinions about James Cameron.

We were also talking about the world as we were talking about this. We were talking about, what does the relationship between the blight of American lynching have to do with us electing Obama? We talked a lot about Obama because he was developing this during the election, as he was elected. There was a lot of timing. Early, I said, I just don’t want you to limit yourself about any producing ideas, I just want to see where the material takes you.

NUVO: What do you hope audiences take away from this play?

ALLEN: I want them to come out talking about it. We were trying to leverage a discussion about crimes. What’s the impact on generations to come of hate crimes? So I hope people come out willing to say, we ought to talk about these things, we shouldn’t hide them.



SUBMITTED PHOTO

A snapshot of the 1930 Marion, Ind., lynching.

CONTINUED ON PG. 12

means a far better chance of having a rounded view of the world and a rounded view of who these people are.”

Rehearsal Day 20

Today is the play’s final day in the rehearsal room. Tomorrow, Chuck will acclimate his actors to their stage surroundings. Then, the technical process begins. Known as “tech,” the three-day marathon is an arduous process of braiding together each theatrical element. Light and sound cues are set, final adjustments are made to set design and costumes, and the show is pushed toward its final shape.

This afternoon the cast performs another run-through for designers, who come to finalize their plans for tech. In the last moments before the room is flooded with designers, Chuck and Charles work to polish the actors’ performances. Their adjustments are slight, almost imperceptible. These little decisions are essential to how the show will ultimately be perceived. But they are merely tinkering with the characters.

As the play heads toward the final stages of gestation, each member of the team prepares differently.

“I go away and let them do what they do,” says playwright Charles Smith. “[They] work their magic with electrics and sound and put that together. Then I come back with a fresh eye and look at the last dress tech. We’ll of course be making adjustments during previews.”



PHOTO BY STEPHEN SIMONETTO
Tyler Jacob Rollinson and Marcus Davis portray Abe Smith and Tom Shipp — victims of the lynching.

Director Chuck Smith: “I’m preparing in the rehearsal room. Not only am I looking at the actors, I’m thinking what’s going to happen when. [I] get my mind to the point where I’m not so worried or caring about what the actors are doing... Our interpretations are pretty much on target. Now at this point, it’s just thinking about ‘Oh, they got to turn these lights on where?’”

Anthony Peeples, who plays the role of Apples, is excited for the change of scenery. He adds: “We’ve been really taken well care of by the process, by Chuck [and] by Charles. I feel comfortable walking into tech. I’m ready. I think the cast is ready. I think we are all ready to be in that space... I look at it as another part of the adventure... It’s all a treat for me.”

After tech, stage manager Nathan Garrison will take charge of the show. For him, this weekend is a time to coordinate: “It’s my favorite part of the process. So I guess I prepare constantly up to that point. [I’m] just making sure all of our communication lines are open and flowing well.”

Though the creative process is drawing to a close, the life of this play is only beginning. After a three-week run at IRT, this production travels to Chicago’s Victory Gardens Theatre. From there, Charles Smith’s script will be added to a canon of new American plays, stirring creativity and conversation with each new production. ■

INTERVIEW WITH PLAYWRIGHT CHARLES SMITH

NUVO: You and Chuck have a very open collaboration in rehearsal. What is your angle when you give direction to the actors?

SMITH: I’m interested in seeing the play as I envisioned it when I was writing it. There are certain goals, certain points in the process I have to hit, certain points that the play has to hit. When people come to see it, it’ll have “*Gospel According to James*” then it will have “by Charles Smith.” It’s like people are coming to the theater to hear what I have to say. And I have to make sure that the play is saying that. In some instances, I look at what’s happening onstage, and if there’s maybe a sort of misinterpretation going on. And then, if I can help clear it up, I’ll clear it up. If I give the direction, and it still isn’t working, then I know that it’s not a misinterpretation. What I then have to do is a rewrite to make sure that what’s happening in that particular moment is something that I wanted to happen.

NUVO: Today you added a section to a Bea and Hoot scene. As you rewrite, what provokes you to introduce new dialogue?

SMITH: I looked at the scene, and it was getting close to how I wanted their relationship to end up. But it wasn’t quite there. I knew that there was just a little bit of something that was missing. I thought, ‘He’s a very controlling man.’ Then I thought, I know what that missing thing is: he gives her a car and then he says, ‘Yeah, the car is yours, but you’ve got to stay within a three-block area. You can only drive it when I tell you to.’ That’s the icing on the cake of that relationship.

NUVO: When you hear new things onstage, what are you listening for?

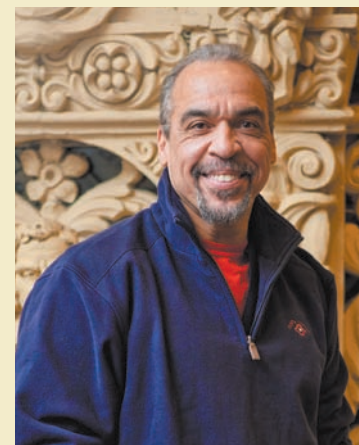


PHOTO BY STEPHEN SIMONETTO
Playwright Charles Smith

SMITH: I’m listening to see if the scene makes emotional and intellectual sense to me. I’m listening to see if it’s accomplishing what it needs to accomplish at that point in the play. If you look at the play as a machine, like an automobile, then those Bea and Hoot scenes are the transmission. It has to transmit power from the engine to the back wheels. You know the purpose of that scene. You look at it to make sure that the scene is accomplishing its purpose for the larger machine, the car.

NUVO: There are moments in the play where I anticipate overt violence to occur, but it never does. Is this a conscious choice?

SMITH: Absolutely. That should be in the text. One thing that the play is about is this constant desperation these people are living. These people are living in desperate times, very tough economic times. And there is a constant threat of the eruption of violence. It’s happening at home. It’s happening in the street. And of course as we watch the play, we see violence erupt in the town with the lynching. I think when something like that happens, it’s not isolated. There is an undercurrent of the threat of violence that permeates all of the lives of these people. I think there is a parallel to today’s world. Violence is not very far from the surface.



LEFT PHOTO SUBMITTED, RIGHT PHOTO BY STEPHEN SIMONETTO
Left: Andre De Shields plays James, a survivor of the lynching and a collector of memories. Right: Anthony Peeples plays the younger version of the character James. Here, he takes aim as an accused accessory to murder.



PHOTO BY STEPHEN SIMONETTO
Director Chuck Smith (left) and playwright Charles Smith (right) confab between scenes.



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Matt Howard is ready to take on Wisconsin.

24 THURSDAY SPORTS/PARTY Bulldogs in the Big Dance

For the second year in a row, the **Butler Bulldogs** have fought their way to the **Sweet Sixteen** tournament and the city is ready to cheer them on. Thursday's game against Wisconsin is in New Orleans, but don't worry about

missing out on the action if you're not up for the road trip. Viewing parties are popping up all over Indy at locations like **Binkley's** (5902 N. College Ave.) and **Moe & Johnny's** (5380 N. College Ave.), so grab your friends and your Butler gear and stake out a place to watch the game. The game starts at 9:57 p.m. ET, but it would be wise to show up well in advance if you want a table. Visit www.butler.edu/alumni or call Binkley's, 317-722-8888; Moe & Johnny's, 317-255-6376 for more information. ■

23 CONTINUING PERFORMANCE ART Grease at Clowes Hall

Give in to your guilty pleasures and go to the Broadway show that manages to get songs like "Greased Lightnin'" stuck in your head for days at a time. **Grease** is coming to **Clowes Memorial Hall** this week so you can enjoy, once again, the hopelessly romantic tale of bad boy Danny and innocent Sandy as they fall in love during the time of poodle skirts and drive-in movies. John Travolta and Olivia Newton-John may have done it best, but we're sure the cast at Clowes will give them a run for their money. The show runs March 22-March 27 at Clowes Memorial Hall, 4602 Sunset Ave. Performance runs



PHOTO © 2010, JOAN MARCUS

'Grease' slips its way into Clowes this week.

March 22, 23 and 24 (7:30 p.m.), March 25 (8 p.m.), March 26 (2 p.m. and 8 p.m.), and on March 27 (1 p.m., 6:30 p.m. and 8 p.m.). Tickets range from \$22 to \$69. For more information and tickets, visit www.cloweshall.org or call 317-940-6444. ■

24 THURSDAY PERFORMANCE Invisible Man at the Mel

Ready for some glass eating, fire breathing, and sword swallowing? Watching other people do it, we mean. You can see the Austin-based side-show troupe, **The Invisible Man Corporation** perform these stunts and more at the **Melody Inn** (3826 N. Illinois St.) on Thursday, March 24 at 9 p.m. (doors open at 8, tickets are \$5). The group will also perform at the HorrorHound Weekend Convention on Saturday at 9 p.m. Other perfor-



SUBMITTED PHOTO

There's an invisible man in this photo.

mances that night are the bands The Involuntaries, Traveling Broke and Out Of Gas. ■

See pg. 17 for a story on Horror Hound.

24 THURS.-SAT. COMEDY SHOW BT at Morty's Comedy Joint

Remember Tae Bo's Billy Banks? Well, he won't be there but look-alike **BT** is performing his show at **Morty's Comedy Joint**, March 24-26. While his initial hopes of being an actor may not have been fully realized, as a comedian he is thriving. He has performed in 43 states and three countries. His shows are full of energy, controlled to extreme and don't stop until the curtain closes. Shows start at 8 p.m. Thursday-Saturday with additional showings at 10:15 on Friday and Saturday. For more information go to www.mortyscomedy.com. Morty's Comedy Joint, 3625 E. 96th St., Indianapolis, 317-848-5500. ■



SUBMITTED PHOTO

The hilarious BT is at Morty's.



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April 5
L'Ennemi Intime
(Intimate Enemies) 7 p.m.

April 7
La Fille du RER
(The Girl on the Train) 7 p.m.

April 9
Panique au Village
(A Town Called Panic) 2 p.m.

La France
(La France) 7 p.m.

April 10
C'est dur d'être aimé par des cons
(It's Hard Being Loved by Jerks) 5 p.m.
Sponsored by NUVO

GO&DO

24 THURSDAY COMEDY

Sarah Silverman in B-town

You can never guess what is simmering behind her sweet voice. So, we'll warn you now. Comedian **Sarah Silverman** is coming to Indiana University and she is bringing her antics with her. Her performance

on Thursday, March 24 (7 p.m.) is part of a national tour to promote her new book, *The Bedwetter: Stories of Courage, Redemption, and Pee*. This show (which is bound to be shocking and hilarious) is sponsored by IU's largest student programming organization, Union Board. Tickets are \$22 for students, \$35 for the public. They may be purchased through Ticketmaster or the **IU Auditorium** Box Office. ■



25 STARTS FRIDAY THEATER DivaFest, continued

Break out your Ani Difranco and get down with your bad female self, because IndyFringe is presenting **DivaFest by Invitation** this weekend. In an effort to establish Indy as a center for developing women playwrights, **IndyFringe** is putting on plays by Indiana women, selected from a host of applications. Last years DivaFest was a triumph by box office and critical standards. This year's show includes *ONEymoon*, by Christel Bartelse; *Commencement*, by Clay McLeod Chapman; and *FUNNY*, a trunk show by Denmo Ibrahim. All three shows will be performed each day back-to-back on March 25 starting at 6 p.m., March 26 at 6 p.m. and March 27 at 4:30 p.m. Tickets are \$10 for adults and \$8 for students and seniors, per show. For more information and tickets, visit www.indyfringe.org or call 317-522-8099. ■



SUBMITTED PHOTO

Playwrights, directors, all Divas.

25 FRI. & SAT. DANCE New York, New York! in B-town

Offering Indiana University ballet students an experience similar to one they would have in a leading U.S. ballet company, **New York, New York!** features three choreographies by leading 20th century choreographers. All three have contrasting styles. "Cloven Kingdom," by Paul Taylor, focuses on animal nature in civilized society. The performance is said to be very physical, we hope those fancy costumes don't get in the way. Antony Tudor's "Lilac Garden" is set to Ernest Chausson's "Poem for Violin and Orchestra", the most dramatic of the offerings with a tender violin solo. One of George Balanchine's most playful and energetic choreographies, "Who Cares?", completes the spring ballet with an infusion of traditional ballet with jazz. Shows are March 25 at 8 p.m. and



SUBMITTED PHOTO

Three pieces by three choreographers at IU this weekend.

March 26 at 2 p.m. and 8 p.m. Tickets: All students \$8-16, general admission \$12-20, Call 812-855-7433 or www.music.indiana.edu/operaballet; Indiana University, **Musical Arts Center**, 101 North Jordan Ave., Bloomington. ■

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26 SATURDAY PARTY

Crawl for a Cause: Keep Indianapolis Beautiful Edition

Do your Saturday plans include a bar crawl? Why not **Crawl for a Cause** and participate in its second installment, while enjoying your typical Saturday night? Beginning at 6 p.m. those wishing to participate in the fundraiser will

check-in at the **Slippery Noodle Inn**, pick up a free t-shirt and Upland beer and from there continue the evening at **Howl at the Moon** at 7:45 p.m., then **Kilroy's** at 9 p.m., **The Pub** at 10:30 p.m. and wrap up the evening at **Taps and Dolls** by 11:30 p.m. The event officially ends at 12:30 a.m. At each bar you will get one Upland beer and the cover is well, covered. Benefits go to Keep Indianapolis Beautiful. Must be 21 by March 25 to participate. Tickets can be purchased in advance, \$20, or at the door, \$25. For more information go to crawl-cause.eventbrite.com or 317-808-4608. Slippery Noodle Inn, 372 S. Meridian St., Indianapolis. ■

26 SATURDAY ENVIRONMENT

Earth Hour: turn it off!



A party with the lights off? How scandalous! It turns out this idea is being put to good use for a worthy and essential cause — the **Earth Hour Party**. From 8:30-9:30

p.m. on Saturday, March 26, thousands of Earth Hour parties across the globe will go dark for the purpose of collectively reducing energy consumption. Join **Green Piece Indy** for this event at **Square Rootz Deli** in Fountain Square. During the event, Indy Pedicabs will be giving tours of the square and musician Hannah Groves will be performing. Will this earth-friendly effort save the world? Probably not, but it's a start. See greenpieceindy.com ■

26 SATURDAY ENVIRONMENT

Care for the river

The Friends of the White River organization will be helping once again with the 12th Annual Fall Creek Cleanup (yes, it needs to be cleaned every year, folks. Heck, more like every day!). The event, sponsored by the Youth Outdoor Exploration Academy, is set for Saturday, March 26, from 8 a.m. until noon. Volunteers will meet in the parking lot of **Christ Temple Church**, 430 West Fall Creek Parkway, and be shuttled to targeted bank segments along Burdsal Parkway and Fall Creek Parkway. Lunch will be provided. If you can't turn out to



PHOTO BY JIM POYSER

Hunting for trash on the White River.

work that day, please consider making a donation that will allow the Friends of the White River to continue to assist with this effort, or coming to the Downtown White River Cleanup on Saturday, April 30. For more info, visit www.friendsofwhiteriver.org. ■

26 SATURDAY MUSIC

eighth blackbird at IMA

It's always a treat when the Chicago-based Grammy Award-winning ensemble, **eighth blackbird**, comes to town, and we're especially excited to see them in the acoustically-sublime Toby at the IMA. Part of Ensemble Music Society's season, eighth blackbird's lineup includes a top-tier list of composers, including Stephen Hartke, Philippe Hurel, Missy Mazzoli, Philip Glass and Steve Reich. Their program, entitled **Still Life**, will be preceded by a pre-concert chat in the Toby lobby at 6:30 p.m. The performance is free for anyone under 18, \$10 for students 19-25, \$25 for members



SUBMITTED PHOTO

eighth blackbird performs at The Toby.

and \$30 for general admission. For more information go to www.ensemblemusic.org. **The Toby**, Indianapolis Museum of Art, 4000 Michigan Rd., Indianapolis, 317 920-2660. ■

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more information at cloweshall.org

GO&DO

27 SUNDAY MUSIC

Baroque Music of "New France"

"New France" is a culmination of music from the time when Indiana was called "New France" and the artistic style was Rococo. The highlight of the show is a suite of dances and instrumental numbers from Rameau's tragédie en musique, "Hippolyte et Aricie."

Barthold Kuijken, a world-renowned flutist and conductor, will lead an American orchestra for the show. The show will also make appearances the following two days, March 28 and 29, at **Christel DeHaan Fine Arts Center** at the University of Indianapolis and at the Unitarian Universalist Church in



SUBMITTED PHOTO

Barthold Kuijken

Bloomington, Indiana. For more information go to www.indybaroque.org. Tickets: adults \$20, seniors \$15, students \$5. St. Paul's Episcopal Church, 6050 N. Meridian St., Indianapolis, 317 808-2224. ■

28 MONDAY WRITTEN/ SPOKEN WORD



Marilyn Chin at Butler

Author **Marilyn Chin** was born in Hong Kong and raised in the Pacific Northwest. She has released four books of poetry – *Rhapsody in Plain Yellow*, *The Phoenix Gone*, *The Terrace Empty*, and *Dwarf Bamboo* – and published her debut novel, *Revenge of the Mooncake Vixen*, in 2009. Weave a short path from www.marilynchin.org to read "Moon," a delicious piece of prose from *Mooncake*. If that doesn't get you, sample this beautiful line from her poem "Blues on Yellow" – "If you cut my yellow fists, I'll teach my yellow feet to fight" – and see if you don't rearrange your plans for Monday night. The reading is free (no ticket required) and begins at 7:30 p.m.



SUBMITTED PHOTO

Marilyn Chin

at **Clowes Memorial Hall** (4602 Sunset Avenue). See 317-940-6440 or www.cloweshall.org. ■

29 TUESDAY MUSIC

Ronen Ensemble, Soovin Kim, perform Beethoven

For a night of Beethoven, Tchaikovsky, Dvorak and Bartok be sure to attend this event. Guest violinist **Soovin Kim** joins the winds and strings of **Ronen Chamber Ensemble** to bring Beethoven's Septet to life. The event also includes Morton Gould's "Benny's Gig," to be performed by ISO principle bassist and clarinetist. The night is part of the International Violin Competition of Indianapolis Laureate Series. The concert will take place at the Glick History Center in the Frank and Katrina Basile Theater, **Indiana History Center**, 450 W. Ohio St.



SUBMITTED PHOTO

Soovin Kim

Performance starts at 7:30 p.m. For more information or tickets, visit www.ronen-chamber.org or www.indianahistory.org or call 317-232-1882. ■

A 1980s slasher fest

HorrorHound Weekend celebrates all-things-horror

BY SAM WATERMEIER
EDITORS@NUVO.NET

Despite their dire subject matter, horror films are rarely taken seriously. To many, horror is a lowbrow genre — the mischievous cousin of the suspense thriller. One of the few places you can find genuine respect and admiration for the horror genre is the HorrorHound Weekend Convention.

This year, *HorrorHound Magazine* is being honest by labeling the convention an “80s slasher fest” — what it has largely become. That is what, for the most part, the horror genre has become as well. Even new horror films hearken back to the days of Freddy Krueger and Jason Voorhees. However, originality in horror is far from dead.

Horror films may not fill theater seats every weekend anymore, but they are certainly packing convention halls. And hundreds of films are released on the convention circuit every year, such as Terence Muncy's *Bikini Monsters* (from his local company, Warbranch Productions).

You may remember Muncy from last year's NUVO feature story on the Famous Monsters convention, where he was promoting his film, *X*. Keeping to his word of releasing a new film every year, Muncy will be selling *Bikini Monsters* on DVD at HorrorHound.

To Muncy, a convention is the equivalent of the Grauman's Chinese Theatre.

“You won't see most of these horror films on the big screen. With competition from independent filmmakers and DVD, Hollywood can't make enough money off of horror films anymore. So, it has virtually abandoned the genre. But there's always a mantle for new horror films. Fans just have to go to the video stores to get them,” Muncy said.

As Muncy pointed out, there were ten indie horror films released in stores on the day of our interview. So, in a twist of irony, the same independent spirits that brought horror to Hollywood are taking it back.

Like John Carpenter and Wes Craven before him, Muncy is one of those independent spirits. As its website states, his company, Warbranch Productions, makes “old school movies for a new age.” Its new film, *Bikini Monsters* is no exception. Mixing an old-fashioned feel with a modern aesthetic, it tells of a mad scientist and his mutant mermaids — thus evoking the wonder of a 1950s creature feature. But while the film has a certain B-movie charm, it is not just a cheesy campfest. There are some genuine scares to be had in



Local horror director Terence Muncy and actress Jamie Lea, the star of Muncy's mutant mermaid film, “*Bikini Monsters*.”



Lea, with make up being applied.



Even the displays will be horrifying!

the story of a man abducting women from beaches and turning them into science experiments.

Bikini Monsters will not make its local screen debut until July, but a version of it will be available on DVD at HorrorHound — the “Sammy Terry Edition.”

Sammy Terry (a play on the word “cemetery”) was Indianapolis' premiere horror host in the '60s and '70s. Broadcast on WTTV, his show *Nightmare Theatre* included the same campy banter as *The Vampira Show* and *Elvira's Movie Macabre*. Donning a cape and ghoulish makeup, actor Robert Carter entertained audiences as Terry every Friday night at 11:30 p.m. Now, his son Mark is making appearances as the character and hosting films such as *Bikini Monsters*.



Corey Feldman in his “*Lost Boys*” guise.

Muncy is also keeping this Indiana icon alive and well with his *Nightmare Theatre* comic book (which is open to aspiring artists for contributions. Visit sammyterrynightmares.com for more details). You can find Terry and the comic book at HorrorHound on Saturday, March 26 between 3 and 6 p.m.

Other horror that awaits ye

That is just the tip of the proverbial iceberg. These are just a few of the many things to anticipate at HorrorHound. '80s child star, Corey Feldman tops the list of celebrities attending the convention. You know him from such classics as *Stand by Me*, *The Goonies*, *Gremlins*, *The Lost Boys*, and *Friday the 13th: The Final Chapter*

(in which he “kills” Jason Voorhees). (Feldman will be appearing Friday and Saturday only).

Other guests include: Norman Reedus, David Della Rocco and Sean Patrick Flanery (the stars of the cult classic, *The Boondock Saints*); Kristanna Loken (the first female Terminator); Barbara Steele (the queen of Italian gothic horror); Jeffrey Combs, the *Re-Animator* himself; Barbara Magnolfi and Stefania Casini (from Dario Argento's legendary, *Suspiria*); Ken Foree (1978's *Dawn of the Dead*); and more.

Making good on the “80s slasher fest” title, HorrorHound has invited Dick Warlock, Bob Elmore, Ted White and Kane Hodder among others — the actors behind the masks of bogeymen Michael Myers, Leatherface and Jason Voorhees.

Speaking of masks, this year's convention will include Mask-Fest, which features some of today's top Hollywood make-up effects artists as well as hundreds of creepy collectible masks and props. You can even bring your own masks and have them touched up by latex mask hair specialist Laura Lady.

At Mask-Fest, you can also attend the *Halloween III* cast and crew reunion panel and take a free sculpture class with master monster artist, Daniel R. Horne.

There will also be a concert and costume party tying in with Mask-Fest on Saturday night at 9. The terrifyingly costumed metal band, Mushroomhead will be performing as well as the sideshow troupe, The Invisible Man Corporation. Admission is free to costumed participants as well as gold and weekend pass holders. There will be prizes for the best dressed fans — so it's time to let your freak flag fly.

Don't forget to check out the Vincent Price 3-D film festival. Condensed versions of vintage Price films (such as *The Raven*) will be shown from 11 a.m. until 1 p.m. on Saturday.

HorrorHound Weekend is bound to be nostalgic and transporting experience. As *HorrorHound Magazine's* Editor-In-Chief, Nathan Hanneman said in a recent newsletter, “The best part about horror resurgences is the fact that they always seem to bring the past back with them.” ■



WHAT: HorrorHound Weekend

WHEN: March 25-27

HOURS: Friday (5 p.m.-10 p.m.); Saturday (11 a.m.-7 p.m.); Sunday (11 a.m.-5 p.m.)

WHERE: Marriott Indianapolis East (7202 E. 21st St.)

TICKETS: Presale prices available. Day pass: \$18.50, Weekend Pass: \$37.50, Gold Pass: \$110 (Includes Early Admission Weekend Pass, event-exclusive magazine, event T-shirt, one-year magazine subscription, guaranteed seating in all screenings and panels and access to all after hour events).

For more information — and believe us, there is plenty more — visit www.horrorhoundweekend.com.

Wise words in the Westerns genre

Larry Sweazy is rooted in 19th century Texas

BY RITA KOHN
RKOHN@NUVO.NET

Larry D. Sweazy is an award-winning writer of short stories, poetry and magazine articles. His first mystery novel, *The Devil's Bones*, will be published in 2012 by Five Star Publishing. As owner of WordWise Publishing Services, LLC, and as a freelance indexer, he has written over 600 back-of-the-book indexes for publishers such as Cisco Press, Addison-Wesley, O'Reilly and Cengage-Gale.

But it's Sweazy's "Josiah Wolfe Texas Ranger Novels" that caught the attention of NUVO. The first in the six-book series, *The Rattlesnake Season*, was a finalist in the Best Book of Indiana 2010 literary competition. NUVO ran a laudatory review as it did for book #2, *The Scorpion Trail*. Prior to the April 5 release of book #3, *The Badger's Revenge*, (See pg. 19) NUVO talked with Sweazy about writing a series that keeps us waiting for the next book.

NUVO: Who is Josiah Wolfe and why should we care about him and his world?

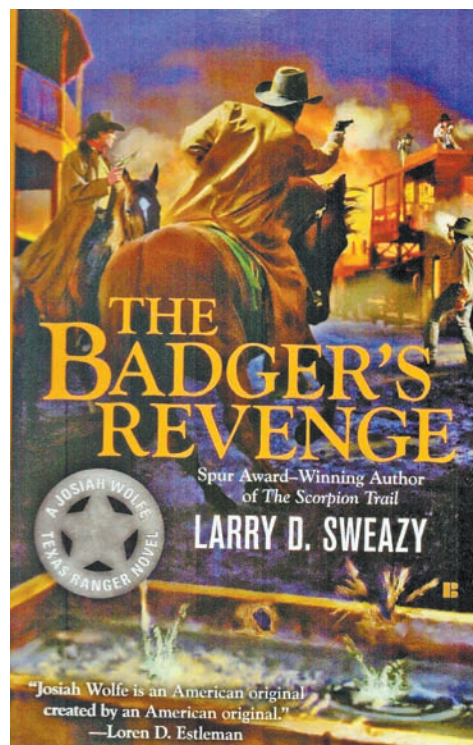
SWEAZY: Josiah Wolfe is a Texas Ranger, trying to make a life for himself in 1875 Texas. After suffering a major tragedy, Josiah is widowed and left to raise an infant son on his own, all the while trying to make a living at the beginning of the "official" Texas Rangers, the Frontier Battalion. Not only must Josiah face the difficulties of being a single father, he must face ongoing disease, violence from outlaws and threats from the Comanche.

In Book 1, *The Rattlesnake Season*, Josiah faces off with an old enemy who kills a Rangers' captain and puts Josiah's son in extreme danger. It is also the first time Josiah considers moving on with his emotional life and begins a relationship with the slain captain's daughter.

Book 2, *The Scorpion Trail*, takes Josiah out on the trail where he tries to determine if his friend, Juan Carlos, is still alive. It is his first engagement with the Kiowa and Comanche in a historic battle.

Book 3, *The Badger's Revenge*, finds Josiah held captive by two renegade Comanche scouts. He must free himself and work his way back home to stop two major outlaws from combining forces.

There will be at least six books in the Josiah Wolfe series. Each finds Josiah in a situation that is historically based, represents the growth of the Texas Rangers as a law enforcement entity and traces Josiah's own emotional recovery and ongoing



growth as a human being in the 1870s.

NUVO: What is unique about the Western genre in which you are writing?

SWEAZY: Westerns have a bad rap in a lot of literary circles, just like a lot of genre fiction does. My novels are a blend of historical fiction and detective fiction. Each book has a standalone mystery plot, as well as being an episodic story. They are written with a three book story arc — Books 1, 2 and 3 come together, leaving enough open for the next three with a second story arc. A reader can come in and enjoy #3 on its own but you'll get much more if you read #1 and #2 first. My novels have strong characters and recognizable plots. The recent popularity of the remake of *True Grit* is a perfect example. By most accounts, it is a coming of age story of revenge, but at its heart it's a western through and through, with all of the familiar tropes, but turned up on their heads, offering a good story that every generation can relate to. That's exactly what I aspire to with the Josiah Wolfe novels. I present Josiah Wolfe with 21st century problems that must be resolved with 19th century resources. I've been told that my novels are emotionally complex and written with a sensitivity and style not commonly found in genre fiction, and that's been a wonderful confidence builder for me as I continue to write the series.

NUVO: What do you want readers to take away from your Josiah Wolfe series?



SUBMITTED PHOTO
Larry Sweazy

"It took me fifteen years of actively trying to publish my first novel, and I made a lot of friends along the way."

—Larry Sweazy

SWEAZY: I really hope my readers walk away wondering what's going to happen to Josiah next. I hope the story takes them away from their everyday struggles and entertains them and informs them of a piece of history and fiction that has just as much relevance today as it did in the 19th century. I get a lot of "go-see-do" questions so each book has source data in the author's note, including other books and magazines on Texas Rangers and the Texas Rangers Museum in Waco.

NUVO: How is the business in which you publish distinctive from publishing other genres?

SWEAZY: I write PBOs—paperback originals, and I don't really think the western genre, or the business of it, is different than any other genre, other than size. My publisher publishes one original western a month. There are a few other established publishing houses still publishing westerns but the pool for original work is small. The competition to publish westerns is stiff, maybe stiffer than other genres. I feel extremely lucky to have the support for the Josiah Wolfe series that I have received from my publisher, and I'm glad they are making an effort to bring new writers to readers instead of just republishing Zane Grey and Louis L'Amour novels. Don't get me wrong, I'm a fan of both writers, but the perception of the West, and writing styles, have changed since they were at the top of their game. I couldn't ask for a better relationship with my publisher and editor. I have had input on every cover in the Josiah Wolfe series, and that rarely happens, especially with an author just starting out. My editor is hands-on when it comes to the content of my work. She has absolutely made each book better than it was before-hand. They say editors don't really edit anymore, mine does and I have benefited greatly from the experience. The process of publishing three novels in the last 18 months has been an incredible adventure. It usually takes me a month to recover after I've finished a book. As I'm working out the next I watch a lot of movies and recharge.

NUVO: Who is Larry Sweazy and how did you get into writing? Who are your literary heroes and mentors?

SWEAZY: I'm a guy who grew up in Central Indiana during the 1960s, watching west-

erns and crime dramas of the day on a black and white TV, dreaming of someday seeing those mountains for myself. I was lucky to live in a house where there were always books laying around, from Raymond Chandler to Elmore Leonard to whatever was on the bestseller list. My uncle was a newspaper writer and it seemed like everyone in my family was nuts about crossword puzzles. I was surrounded by words and books. I was an early reader, and knew at a young age I wanted to be a writer. I've been influenced by A.B. Guthrie (an Indiana writer), Jack London, Elmore Leonard and Elmer Kelton, among many others. Loren D. Estleman, author of over sixty mystery and western novels, is a good friend and constant encouragement. The writing community is far more generous than one might expect. It took me fifteen years of actively trying to publish my first novel, and I made a lot of friends along the way.

NUVO: What's next?

SWEAZY: *The Cougar's Prey*, Josiah Wolfe #4, comes out in October, and I have a standalone, modern-day police procedural, *The Devil's Bones*, that will be out in February. Beyond that, I'm writing Josiah #5, *The Coyote Tracker*, which is due later this year. After that, I'll start on Josiah #6, *The Gila Wars*. In between, I hope to write some short stories. I just turned in a steampunk short story that will appear in the anthology, *Westward Weird*, published by DAW sometime in 2012. Between speaking engagements and the publishing services company that I run, I hope to stay busy for the foreseeable future. ■



WHAT: Specifics of release of #3 *The Badger's Revenge* (Berkley)
Release: 04/05/11
ISBN: 978-0-425-24048-9
Cover price: \$6.99
Paperback and ebook formats available at all bookstores and online.

BOOK EVENTS:

April 5: 6-8 p.m.
Barnes & Noble Booksellers
17090 Mercantile Blvd.
Noblesville, IN 46060
317-773-7952

April 9: 1-3 p.m.
Mudsock Books & Curiosity Shoppe
11850 Allisonville Rd.
Fishers, IN 46038
(317) 579-9822

April: 10 2-4 p.m.
Frankfort Community Public Library
208 West Clinton Street
Frankfort, IN 46041
765-654-8746

April 11: Join Sweazy for an AUTHOR CHAT Librarything.com thru 17th More on Sweazy: www.larrydsweazy.com/

A&E REVIEWS



SUBMITTED PHOTO

Music director of the Atlanta Symphony, Robert Spano, conducted the ISO last weekend.



SUBMITTED PHOTO

Radmilla Cody performed at the Eiteljorg on Saturday.

BOOKS

THE BADGER'S REVENGE: A JOSIAH WOLFE TEXAS RANGER NOVEL BY LARRY D. SWEAZY ★★★★★☆

NY: Berkley Books, 2011, \$6.99. Sweazy spins a good yarn. Within 300 pages he slides in a lot of 1870s descriptive landscape with the resultant sounds, smells, feels and tastes of natural and manmade events as Ranger Wolfe pursues vigilantes in the name of making Texas a law abiding state. As in the first two books in the series, Wolfe gets into and out of near death situations while confronting a changing roster of personal enemies. With this book, the score seems to get settled with most of them, but his life remains unsettled as he tries to determine how to raise his two-year old son and come to grips with conflicting love interests. Sweazy paints a realistic social, cultural, political triptych, drawing us into the climate and manners of the time and place. Once again we experience city and small town life juxtaposed with farmsteads. And once again we're on the open road in southern Texas, feeling the vast open spaces. Characters come and go but their presence is fully experienced. Some we hope show up in book #4. If you're already a reader of the series, #3 won't disappoint. If you're newly interested, pick up the trio. They're page turners and very shareable. — RITA KOHN

See pg. 18 for an interview with Larry Sweazy.

DANCE

PAIRED DOWN, WITH LIVE MUSIC PERFORMANCE BY ESW ★★★★★☆

Motus Dance Theatre, White Rabbit, March 18-19. Motus choreographers plumb intellectual and emotional themes for dancers to express through relationships with each other within the intimate White Rabbit space. The dance style, generally architectural and punchy, is sometimes softened to a sense of flowing evolvment, as in Stefanie Squint's fragile "Flutter of Anticipation" set to Pink Martini's pulsating layerings of violin, vocals, percussion and brass. Emergence, life, closure without complaint. It's a work enjoyed

from a previous concert, as was Sara-Yanney-Chantansombut's "Formerly Rose" solo danced by Michelle Buchanan with greater attention to the subtleties of music by Kate Lamont and Devon Ashley. Buchanan, as choreographer, carries her closer listening to Lamont into her reworked "Formerly Syrah," giving the five dancers a greater sense of urgency and tension, turning seeming defeat into personal triumph. The third Lamont-based piece, "Formerly Pink Moscato" was a restaging of Lauren Beirne's work for 6-dancers dressed for a party, shedding purses and shoes to shake it and strut off. Katelin Ryan restaged "This is (not) Me" to music by Adam Crawley with cleaner relationships between three pairs as alter egos of self, with a whimsical, flirtatious ending. Buchanan choreographed and danced in "What Lies (Ahead)," a new self-searching duet (with Jenny Thomas), set to violin and accordion music by Miss Murgatroid and Petra Haden. Full enjoyment of the program was impeded by the much too loud sound. Lamont's trademark floating sense of melody above a solid rhythmical foundation especially deserves a quieter playback. The fusion group ESW, playing between dances was a welcoming calm between the audio blasts. See: Motusdance.com — RITA KOHN

MUSIC

AN EVENING WITH RADMILLA CODY ★★★★★☆

Eiteljorg Museum of American Indians and Western Art; Saturday, March 18. Radmilla Cody, the first biracial Miss Navajo, brought her rich voice to the Clowes Sculpture Court at the Eiteljorg on Saturday night. Cody, who is Navajo and African-American, sang of spirit, the four directions, sacred animals and Navajo tradition with the 75 or so people in the room. A few of us at the concert had also been at the museum earlier for a standing-room-only screening of *Hearing Radmilla*, a documentary following the singer through her 1997 crowning, the backlash due to her heritage and her survival following an abusive relationship and incarceration. Cody, a staunch advocate for domestic violence prevention, spoke of the

"...a triumphant new retrospective..."

— Richard Lacayo, TIME Magazine

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Photograph by David Raccuglia. The exhibition is made possible through the generosity of the Allen Whitehill Clowes Charitable Foundation. Additional programming support provided by an award from the National Endowment for the Arts.



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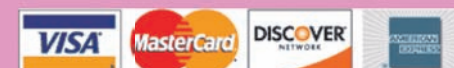
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You may have seen Andi in action on TV: She was featured in the 2007 and 2008 season of "Last Comic Standing," and on Comedy Central's "Live At Gotham." You can also find her work online in any number of places, most notably perhaps on Rooftop Comedy (www.rooftopcomedy.com). Andi has also released a comedy CD, "Homeperm".

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A&E REVIEWS



SUBMITTED PHOTO

Percussion soloist Colin Currie was the headliner for the Stella Artois Happy Hour.

beauty in the world, of the power in connecting with everyone you meet in the chance they might be family and sang a blessing that wove its way around the room on the lullaby of her voice. It didn't matter that most of the songs were performed in Navajo; we just understood. — CHI SHERMAN

review details visit www.nuvo.net. —TOM ALDRIDGE

MUSIC

STELLA ARTOIS HAPPY HOUR AT THE SYMPHONY

★★★★☆

Indianapolis Symphony Orchestra, Hilbert Circle Theatre, March 17, Steve Hackman, conductor & host. Percussion soloist Colin Currie was the headliner, and deservedly so with a virtuoso performance of British composer Dave Maric's first and final movements of *Trilogy* for solo live and sample percussion. With Currie playing against and with an acoustic track, the first feel is funky pulsating dynamism taking you to a range of percussive places you didn't know existed. The virile excitement of the final movement recalls hearing Steve Reich for the first time. Currie partnered expressively with the ISO for the poetic second movement from *Incantations*, an other-worldly concerto by Finnish composer Einojuhani Rautavaara, who Sibelius named his protégé. Equally exciting was the premiere ISO appearance by the Indianapolis-based Icarus Ensemble: Jon Crabiel, percussion; Dean Franke, violin; Peter Hansen, bass; Mark Ortwein, electric bass, soprano sax and bass clarinet; and Gary Walters, piano. We've heard the sextet on their own at the Jazz Kitchen and other local venues so this coupling with the ISO created a delightful dimension with original compositions and arrangements. Ortwein's "Pepperoni Grande con Queso Mas" served up a zesty interplay and Hansen's "Merry Go Round" showcased individuality and section sparkle for a take on the regenerating main theme. Walters' arrangements for Icarus with ISO brought expanded emotional depth to Percy Grainger's "Danny Boy" and lilting turns to Ronan Hardiman's music from "The Lord of the Dance." ISO players showcased Grainger's "Molly on the Shore" and Sibelius' *Finlandia*, Op.26. — RITA KOHN

MUSIC

ISO CLASSICAL SERIES PROGRAM NO. 13

★★★★☆

Hilbert Circle Theatre; March 18-19. With the local debut of Einojuhani Rautavaara's (b. 1928) *Incantations* for Solo Percussion and Orchestra (2009), the Indianapolis Symphony Orchestra once again brought in master percussionist Colin Currie to manage a modest front-stage phalanx of struck instruments. The 82-year-old Finnish composer gives us an agreeable three-movement work inspired by the singing and dancing of Arctic shamans. Currie moved rapidly between vibraphone and marimba without missing an "assignment." It was an enjoyable musical experience, led by the current music director of the Atlanta Symphony, Robert Spano. The conductor opened with Sibelius' most popular chestnut, *Finlandia*, Op. 26 (1999), measuring out the piece's recipe like a great chef, incorporating the right ingredients in the right amounts at the right time. This was a *Finlandia* anybody could savor. The program's second half offered the two most popular orchestral works of Ottorino Respighi (1879-1936), *The Fountains of Rome* (1916) and *The Pines of Rome* (1924). Though both works are instrumented beautifully with a similar style, it is *Pines* which appears the more grandiose and ear-catching. For the final "Pines of the Appian Way," what happened to the organ Respighi calls for? Even though the ISO now owns a massive Wurlitzer theater organ, and it can be used from offstage, there was no organ employed that evening (Friday). Now that we have our own, a real one (complete with pipes) at that, there's no credible excuse for not using it. Aside from that bit of carping, I felt Spano's account of both Respighi works showed that his high standards remain unabated. For more



SUBMITTED PHOTO

Sam Davis' work is on display at Herron as part of the "Aerospacial" exhibit.

THEATER/PERFORMANCE

ANGEL BURLESQUE

★★★★☆

Crackers Comedy Club; March 17-18. Hot, hot, hot! Angel Burlesque delivered a stellar show on Friday night full of sexy striptease divas – and, surprisingly, a few almost-naked gents – all of whom worked well together on Crackers' small stage. Whether it was the dash of a glove to a nearby chair or the delicate slip

of a stocking from an outstretched leg, the performers had the audience's attention lock, stock and barrel for the 90-minute show. The humor was slightly raunchy (think beavers and blowjobs) and the skits between acts witty and funny (the genteel pageant queen – from Beech Grove – was a hoot). We had trouble picking favorite performers, but special attention goes to the Hot Nurse, the seductive Secret Service agent and the fierce, tattooed ballerina who did a little burlesque en pointe. Good work, Angels. — **CHI SHERMAN**

VISUAL ART

AEROSPACIAL

★★★★☆

Basile Gallery, Herron School of Art and Design; through March 31. Curator Flounder Lee was once an aerospace engineer at the University of Alabama, before becoming an assistant professor of photography at Herron. According to Lee, he left aerospace engineering because it was too heavy on economics

and not theoretical enough. The work of the three artists featured in *Aerospacial* reflects the curator's hot and cold relationship with aerospace engineering. Sam Davis exhibits panoramic photos which depict astronauts acting like the beat generation: they wander around a moon-like desert with their helmets off, smoking cigarettes, lost and looking up to the sky for their life purpose. One picture features an astronaut engaged in heavy petting in a seedy lounge. McLean Fahnstock's video piece "Grande Finale" emphasizes the legacy of enduring images from the space program's launches. The title suggests a fireworks show. The video is a mosaic of all 134 shuttle launches occurring simultaneously, evoking a NASA control room. The launches appear almost identical, for Fahnstock has compiled the same angles and footage of each step in every shuttle's launch sequence. The Challenger launch stands out starkly. Darren Hostetter departs from the space motif and presents paintings of bombers and drones arranged into snowflakes, kaleidoscope projections and textile patterns. In one work, a school of bomber-drones is seen swimming in the deep sea: to observe a robotic bombing machine given a place in the natural order of things makes for a jarring image. Interestingly, Hostetter makes the bombers from recycled aircraft aluminum. One hesitates to call the show a loving memorial to aerospace engineering; instead it forces us to ponder its central purpose, its legacy and its place in the natural order. — **JOSEPH WILLIAMS**

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Downtown destination Osteria Pronto is a hit

BY DAVID HOPPE
DHOPPE@NUVO.NET

Osteria Pronto, the Italian restaurant on the ground floor of the new, blue JW Marriott Hotel downtown, is a tremendous addition to the Indianapolis dining scene.

It greets you with a warm bloom of Mediterranean-inspired light. The high-ceilinged room is elegant and off-white with dark accents and marble trim. It's a convivial, roomy space, with great views of the city skyline highlighted by the constant flow of passing traffic. The effect is authoritatively urban, yet relaxed.

This feeling is carried through by the invigorating focus of Osteria's menu. We started with a traditional staple, Bruschetta (\$7). Our order consisted of four bite-size slices of grilled Italian bread with tomato, basil, fresh garlic, extra virgin olive oil and finely shaved Parmesan cheese, served on a long white china tray, drizzled with thick Balsamic vinegar. The flavor balance of these morsels was just about ideal. Although the diced tomatoes were out of season, they were served

highly chilled, which provided a certain compensation that played well with the Balsamic's tang. Most important, the garlic really popped.

My partner really scored with the Pere E Formaggio (\$7), a salad combining mixed baby greens, fresh, slightly cooked pear cubes and ground pecans with a delicate scoop of Pecorino and goat cheese dressed with Balsamic vinegar and extra virgin olive oil, with a large slice of herb crostini on the side. This was a delicious winter salad with a bright array of slightly sweet, tangy and rich sensations.

The wait staff at Osteria Pronto appears well-prepared — our server was knowledgeable and attentive, but never overbearing. When he told us that several of the house recipes were handed down by Chef Baglio's grandmother, including the Spaghetti Vecchio Mondo, a Tuscan meatball, including veal and pork, served in tomato sauce, I took the plunge.

Osteria Pronto has adopted the cost-conscious policy of offering whole and half-sizes for its pasta dishes. Thus, my dish was available for either \$11 or \$15. I opted for the whole portion, which brought a meatball the size of a lady's fist floating in a vivid red sauce flecked with bright green herbs. The combination of meats was tender and complex to the taste; the sauce provided a subtle complement to this abundant portion.



PHOTO BY MARK LEE

The Tuscan meatball recipe was handed down by Chef Baglio's grandmother.

A half-portion of Gnocchi (\$9/\$13) constituted our other order. These handcrafted dumplings were bite-size pillows served in a sauce made from heirloom tomatoes, basil, imported buffalo mozzarella and Balsamic vinegar. The serving size of this melt-in-your-mouth blend of boldness and finesse provided plenty of satisfaction.

With its high-design ambience, marvelous attention to flavor and remarkably affordable price point for the quality on offer, Osteria Pronto has all the makings of a go-to downtown destination in its own right. The place fills up at night; reservations are recommended. ■

Osteria Pronto

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CULINARY PICKS



POTLUCK — TUESDAY

The Local Food Challenge Potluck is back. Woo-hoo! The Indianapolis Food, Farm and Family Coalition, Slow Food Indy and the Weston A. Price Foundation are hosting the potluck at the Cafe at Pogue's Run Grocer. As always, they want you to bring something for the pitch-in that is made from

locally grown or produced food, which is always a good thing, right? Don't forget to bring a copy of your recipe, too. Be a sport and bring your own plates and utensils. The potluck will be at the Cafe at Pogue's Run Grocer (2828 E. 10th St.) on Tuesday, March 29, from 6-8 p.m. For more information, visit the IFFC's blog at <http://indyfoodsecurity.blogspot.com>.



If you have an item for the Culinary Picks, send an e-mail at least two weeks in advance to culinary@nuvo.net.

BEER BUZZ

BY RITA KOHN



EVENTS:

March 26, noon-4 p.m., Grand Opening, Crown Liquors & Fine Wines, newest location, 4000 W. 106th St. (at Michigan Rd.), Carmel; 317-344-2737.

March 26, 6 p.m., Upland "Crawl for a Cause," in support of Keep Indianapolis Beautiful starts at the Slippery Noodle, then on to Howl at the Moon, Kilroy's, the Pub, and Taps & Dolls. Tickets: \$20 in advance and \$25 night-of includes an Upland beer at each bar, cover at each bar and a t-shirt. Get a team of 4 together and sign up at <http://crawl-cause.eventbrite.com/>.

March 27, simultaneous Indiana "first of season" tapplings of kegs of Bell's Oberon starts 10 p.m. at Plump's Last Shot, 6416 Cornell Ave.; 317-257-5867.

March 28, 5-9 p.m., The Rathskeller, 401 E. Michigan St., Official Indianapolis Oberon Release party. Live music. Also on tap: Bell's Amber Ale, Pale Ale, Kalamazoo Stout and Hopslam; 317-636-0396.

BREW NEWS

From Neal Taflinger, Sun King spokesperson: "Three Kings Pale Ale is a new collaborative brew between **Three Floyds Brewing Co.** and **Sun King Brewing Company** growing from a shared concern about Indiana's laws that prevent a brewer from exceeding an annual hard limit of 20,000 bar-

rels if it wants to self-distribute or operate a tasting room or restaurant on premise.

"When Three Floyds hits that 20,000 barrel cap this year it will either have to cease production or shut down its gastropub. Sun King self-distributes and operates a tasting room, and is on pace to approach 20,000 barrels in annual production by 2013 at the latest.

"Both breweries will host tapping/letter-writing parties to raise awareness to change the law to be in line with the federal 60,000 barrel limit. The sale of Three Kings Pale Ale will underwrite the cost of our lobbying efforts.

"Craft brewing is one of the few areas experiencing growth in Indiana, creating jobs and generating a significant amount of state excise tax and sales tax revenue from the sale of product out of tasting rooms and brewpubs."

Watch a new **WTIU** documentary about the past, present and future of craft beer in Indiana, narrated by Anita Johnson, at <http://indianapublicmedia.org/tv/>.

Upland recently became the first brewery to be accepted into the Indiana Artisan program. Indiana Artisan is an organization that supports local entrepreneurs who create high-quality art, crafts and value-added foods and beverages.

Dogfish Head can't keep up with the demand. Consequently, its brews soon will be unavailable in Wisconsin, Indiana, Tennessee and Rhode Island.

Paul

BY ED JOHNSON-OTT
EJOHNSONOTT@NUVO.NET

★★★★☆ (R)

Have you seen Seth Rogen on a talk show? He has this nervous laugh that’s terribly uncool and more than a little grating, and his stories aren’t as funny as they should be, but he’s so darn likable that you gloss over the tepid jokes and those painful, “Heh, heh hehs.”

Rogen provides the voice for Paul, the computer-animated alien that is the central figure in *Paul*, a foul-mouthed slacker comedy (does anyone still say “slacker?”) about a pair of sci-fi geeks (I don’t really think sci-fi fans are geeks, but I also don’t think genre buffs will mind the term all that much) and their adventures with a stoner alien.

Simon Pegg and Nick Frost wrote and star in *Paul*. The pair starred in *Shaun of the Dead* and *Hot Fuzz*, both of which Pegg co-wrote with Edgar Wright. *Paul* isn’t anywhere near as good as *Shaun* or *Fuzz*, but it’s so darn likable that you gloss over the tepid jokes and the sloppy pacing and the obviousness of it all and just grin.

It may sound like I’m damning the film with faint praise, but let me tell you, assembling a comedy where the lead characters are genuinely pleasant doesn’t happen all that often. Yes, I’m picking at *Paul*, but I enjoyed myself. Incidentally, you know those “darns” I used a couple of times earlier? They started off being “damns,” but I changed them because I used the phrase “damning with faint praise” and thought three damns would be excessive.

The filmmakers did not share my feelings. *Paul* is stuffed to the gills with cussing, from the standard “fucks” and variations thereof to some of the more colorfully odd combinations of swear words you’re likely to hear outside of a marathon of stand-up comedians doing stereotypical impressions of someone with Tourette Syndrome. At the advance screening I attended, a number of parents brought their children. Perhaps they saw the computer-animated alien and assumed *Paul* was a kiddie movie, despite the prominent “R” rating. Perhaps they were just stupid – excuse me, I mean motherfucking tit-balls stupid. Regardless, their young ‘uns got a crash course in naughty talk over the film’s 104 minutes.

Wanna talk plot? Two sci-fi fans from the UK meet stoner alien Paul, who’s being chased by government types (including Jason Bateman). They hide him in their RV and take off down Road Trip Comedy Highway 1. Along the way,



(L to R) Ruth (Kristen Wiig), Paul (Seth Rogen), Clive (Nick Frost), Graeme (Simon Pegg) and Tara (Blythe Danner) look in awe at what is arriving from the skies.

they meet a variety of peculiar folks, most notably an ultra-conservative Christian (Kristen Wiig), whose religious beliefs are shattered by the presence of the petite pot-bellied alien. She has a mixture of a breakdown and a breakthrough and joins the boys on their adventures.

Pegg and Frost’s screenplay takes cheap shots at Christians, while over-relying on dope jokes and body part gags. The sci-fi and movie references range from obvious to delightful (absolutely loved the music

in the roadhouse) to Dennis Miller-level obscure (there’s a nod to *Capturing the Friedmans*. Really!), but enough about all that. I liked Pegg and Frost as the sci-fi fanboys and best friends. I liked Wiig as the nutty hick. I liked Seth Rogen as Paul. Spending an hour and forty lazy minutes with them was agreeable enough that I’ll probably do it again when the film comes out on video. And to be fair, some of the jokes are pretty darn pussy-ass dog-dick good. Heh, heh, heh. ■

FILM CLIPS

The following are reviews of films currently playing in Indianapolis area theaters. Reviews are written by Ed Johnson-Ott (EJO) unless otherwise noted.

OPENING	THE CONCERT (LE CONCERT) (PG-13)	Thirty years ago, Andrei Simoniovich Filipov (Aleksei Guskov), the renowned conductor of the Bolshoi orchestra, was fired for hiring Jewish musicians. Now a mere cleaning man at the Bolshoi, he learns the orchestra has been invited to play in Paris. He decides to gather together his former musicians and to perform in Paris in the place of the current Bolshoi orchestra. At Landmark’s Keystone Art Cinema. 120 minutes.
	DIARY OF A WIMPY KID: RODRICK RULES (PG)	In this sequel to the 2010 hit based on the popular book series, Greg Haffley (Zachary Gordon), the kid who made “wimpy” cool, begins seventh grade and must deal with his parents misguided attempts to have him and his older brother – and chief tormentor – bond. 96 minutes.
	GREEN FIRE (NR)	Friends of the White River is proud to present <i>Green River</i> , the first full-length documentary about legendary conservationist Aldo Leopold and his environmental legacy. During his extraordinary career, Leopold shaped and influenced conservation and the modern environmental movement. The film illustrates how Leopold’s vision of a community that cares about people continues to inform and inspire people across the country and around the world. Premieres Sunday, March 27 at 2 p.m. Admission is free to the public, but seating is limited. Donations will be accepted at the event. For more information, visit www.greenfiremovie.com
FIRST RUN	SUCKER PUNCH (PG-13)	The latest from Zack Synder (<i>300</i> , <i>Watchmen</i>) is an epic action fantasy that takes viewers into the vivid imagination of a young girl (Emily Browning) whose dream world provides the ultimate escape from her darker reality. Eventually, she leads four other young girls (Abbie Cornish, Jena Malone, Vanessa Hudgens, Jamie Chung) in a journey towards freedom. Also starring Oscar Isaac, Carla Gugino, Jon Hamm and Scott Glenn. 120 minutes.
	THE LINCOLN LAWYER ★★★★☆ (R)	Rock solid legal thriller, based on the best-selling novel by Michael Connelly. There’s nothing here you haven’t seen before – but Matthew McConaughey is terrific as Mickey Haller, a Los Angeles lawyer that operates out of the back of his Lincoln sedan. Haller is used to defending the guilty, but his new client, Louis Roulet (Ryan Phillippe), a Beverly Hills playboy accused of rape and attempted murder, might actually be innocent. Marisa Tomei, William H. Macy and Bryan Cranston offer strong support, but McConaughey is the star of this show and he really sells the story. 119 minutes.

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Paleface & Mo

Anti-folk icon hooks up with starry-eyed drummer

BY WADE COGGESHALL
MUSIC@NUVO.NET

Paleface has etched out a long and prolific career as one of the earliest purveyors of anti-folk, so named for its ramshackle sound and antipodal stance to oft-staid mainstream folk.

But really, he didn't have much choice. It's not like he could do much else.

"I could never see him in an office job or something like that," said Monica "Mo" Samalot, his drummer and girlfriend for the last three and a half years.

He got his start as a protégé of the brilliant but troubled artist Daniel Johnston, who he's long pointed to as his biggest influence. Before Paleface met Johnston in New York City in 1989, he was basically "plunking around on guitar and not really writing." He didn't think he could write songs anywhere as good as those by his favorite artists at the time, Neil Young and Tom Waits, among other traditional singer-songwriters.

"But Daniel was this guy who wrote songs and recorded them onto cassette tapes," Paleface said. "You could hear his mom walk into the room on the recordings. It was a revelation because it was really powerful. It was effective; it really got to me. It was accessible, something anybody could do."

Paleface passed along such epiphanies to his roommate at the time, the soon-to-be-huge Beck, who later cited him as a major influence on his early work. By 1990 Paleface was being managed by Danny Fields — who guided such artists as The Ramones, MC5 and The Doors — and was well on his way, opening tours for Billy Bragg and The Breeders.

But by 1998, his second major-label deal had collapsed and Paleface was drinking himself to the point of liver failure.

"That was not good for me," he said frankly. "I wasn't really able to make good decisions, and that led to a lot of unhappiness."

Hurting for money, a friend got him a job at a PBS affiliate burning CDs (this was the '90s). Paleface recalls getting in trouble for smoking in the elevator, but throws in some obfuscating details. He tendered his resignation after one day.

"It just wasn't going to work," Paleface said.

Meeting Mo

Somehow Paleface found his way back to New York and a burgeoning music scene. It was at the Sidewalk Café, considered ground zero for the anti-folk movement,



PHOTO BY STATON CARTER

Paleface (full name withheld) and Monica "Mo" Samalot wait for their train to come in.

where he met up-and-comers like The Moldy Peaches, Langhorne Slim and the Yeah Yeah Yeahs. He remembers sitting in the back of the Sidewalk Café with Kimya Dawson of the Moldy Peaches the first time he saw and heard Regina Spektor perform.

"She hadn't really figured out how to write yet, but her playing was like oh my God, listen to this," Paleface said. "It was obvious she had a huge amount of talent. It was great for me to just kind of fall back into that scene. There were so many people in it who were obviously future stars."

It's also where he ultimately met Samalot. She was just a fan back then, attending Lower East Side open mic nights Paleface played while he was making his comeback.

"I was introduced to this new raw, real kind of music," Samalot said.

After learning how to play drums, Samalot joined a band. A couple of years went by before she up the nerve to ask Paleface if he wanted to collaborate musically.

"I eventually became confident enough to ask him if I could play on one of his proj-

"You could hear his mom walk into the room on the recordings. It was a revelation because it was really powerful."

— Paleface, on first hearing Daniel Johnston

ects," she said.

Paleface was impressed.

"Mo had a lot of balls because, at the time, I had one of the best drummers in the city," he said.

Their alliance yielded a beatifically austere sound on the last two Paleface records, *The Show is on the Road* and last year's *One Big Party*.

"We're able to tour with the relatively low profile that we have," Paleface said. "It works as a two-piece. I have a lot of musical ideas that I'd like to expand at some point. But for now this works."

Keeping it anti

Paleface continues to embrace the idea of performing with minimal instrumentation.

"It challenges you when you write as well," he said. "You don't have all these instruments to rely on to fill up space."

Not that he hasn't filled some space in the past, using instruments like bass, Dobro and lap steel. There's one lesson Paleface learned from Justin Townes Earle during a songwriters circle.

"The record doesn't have to be exactly like the live show," he said. "That made a lot of sense to me. On my last record it's very simple, but we have room for other instrumentation."

Added Samalot, "The songs have a framework where we can pull them off live with just drums and a guitar."

Paleface can't easily articulate his ideas for future projects. There are so many, like adding strings to some of his best songs or recording and touring with a big band complete with a horn section.

"I could go all the way with it," he said. "It's just one of those things where I don't know where the music would take me." ■



PALEFACE & MO, MARK ALEXANDER

White Rabbit Cabaret, 1116 Prospect St. Friday, March 25, 8 p.m., \$6 advance (palefaceandmo.eventbrite.com), \$8 door, 21+



/BLOGS

- **Shoger:** Four days at SXSW
- **Williams:** Christian McBride concert review

- **Look:** Hero Jr. profile
- **Nichols:** Roots/rock notes
- **Selm:** You're A Liar profile



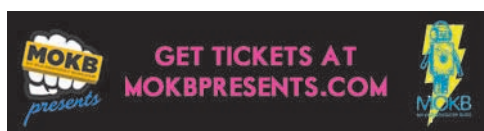
/PHOTOS

- **Sakuraeda:** MOKB's showcase at SXSW



/VIDEOS

- **NUVO's Top 5 Concerts on IMC** with Sarah Myer



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FRIDAY MARCH 25 | RADIO RADIO
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SAT 3/26
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SUN 3/27
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3a...\$4...ladies free 'til 11pm.

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JAZZ NOTES

by Chuck Workman, the producer/host of the *Saturday Evening Jazz Show*
from 6 to 8 p.m. on 88.7 WICR FM



SUBMITTED PHOTO

Heather Ramsey cofounded ISIS of Indiana to address the concerns of female musicians.

BY CHUCK WORKMAN
MUSIC@NUVO.NET

Women have always played a major role in the jazz world — and not only as singers with the band. Take Lil Armstrong, who worked on the early recordings of her once-husband Louis Armstrong and later fronted her own big band. Or local musicians such as pianist and vocalist Flo Garvin and the Hampton Sisters (pianist Aletra, bassist Virtue, Carmalita and Dawn), who played into their eighties.

Recently, the Smithsonian Institution announced that, in its tenth year, April's Jazz Appreciation Month will be officially designated as Women in Jazz Month. This year's JAM poster will feature a likeness of pianist/composer Mary Lou Williams by artist Keith Henry Brown.

Now that women jazz artists are getting national recognition for their contribution to jazz, I wanted to check in with local female musicians about their lot in life. I talked with three jazz musicians, each of them representing a different generation all of them members of the group Women in Jazz.

Jazz and swing violinist Carolyn Dutton worked for 30 years in New York as a professional musician. Her specialty is gypsy jazz. I asked her if the status of women jazz performers has changed since the twentieth century.

"I think more and more women are less intimidated by the genre," Dutton said. "I think more and more audiences are interested in hearing women play. I still think there is a prejudice that exists and women are just going to have to accept that. Women have to prove themselves harder than men and prove that we are very good."

Jazz clarinetist, bandleader and University of Indianapolis grad Shawn

Goodman has been playing jazz locally for a decade. I asked her if she faces unique challenges because of her gender, particularly in her role as an instrumentalist and bandleader. She was very frank in her reply.

"I have difficulties because people look at me and think because I am a girl that I may not be as good a musician as some of the well-known guys in town," Goodman explained. "I feel like maybe I have to put in a little extra effort, more so than the guys. I think when people call somebody for a gig, they don't think of a girl. It's a mindset thing that has to be changed."

Goodman observes that there are more female instrumentalists on the scene.

"There were some gigs I played with a big band where every saxophone player was female. It's not that often you see a whole female sax line, but I am running into that more and more."

Heather Ramsey is a vocalist, music educator and the co-founder, with pianist Monika Herzig, of Isis, an organization for female musicians from Indiana. I asked Ramsey, who fronts jazz and pop groups, how the stereotype of the female vocalist has changed over time.

"There is still a large segment of women who relegate themselves to being the girl singer or the front girl," she explained. "I would say there has been improvement, but not because the industry is quite ready for it to be there yet. I think the women are trying to push it, but I am not sure they will still fight against it."

When asked if she thought Isis could help to make a difference in the lives of women in music, her answer was concise.

"Vocalists tend to be noticed but maybe not respected as much. Instrumentalists tend not to be noticed but are respected. We are trying to bring those two things together in kind of collaborative atmosphere of mutual respect." ■

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 APR. 21 - LUCINDA WILLIAMS
 APR. 22 - NEW PORNOGRAPHERS
 THE WALKMEN
 APR. 28 - EOTO W/ DJ KODAMA
 APR. 29 - HAIRBANGERS BALL
 MAY 06 - THE WERKS, ZOOGMA
 MAY 19 - ADLERS APPETITE
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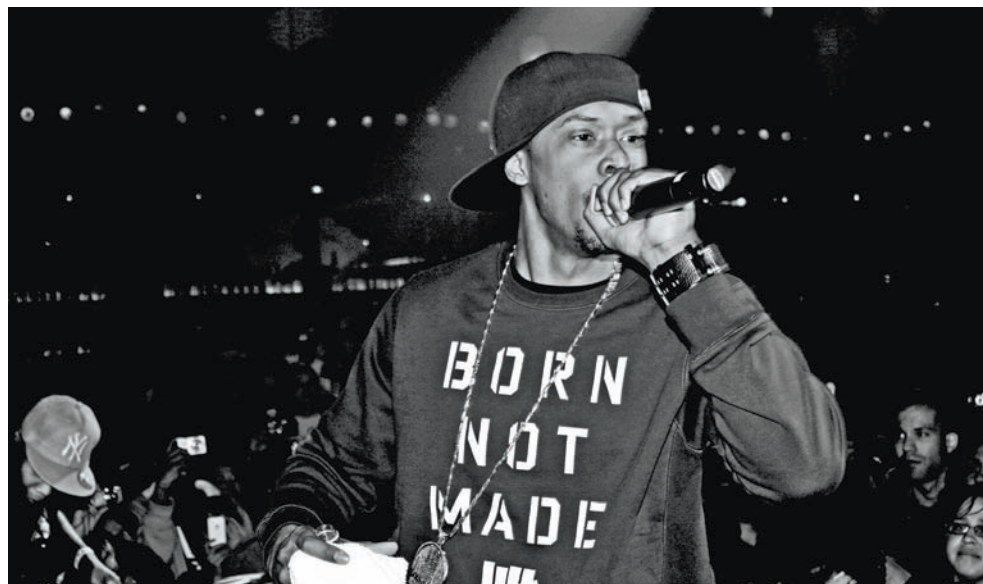
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SOUNDCHECK



SUBMITTED PHOTO

Black Milk

Wednesday

ECLECTIC

J. DILLA TRIBUTE

The Jazz Kitchen, 5377 N. College Ave.
8 p.m., \$7, 21+

The guys at Old Soul Entertainment make up a snow day this week. Their annual J. Dilla tribute, in honor of the late hip-hop producer called the "father of the Detroit sound" by the *Detroit Free Press*, was postponed from its scheduled Feb. 2 date because of the ice storm. In the meantime, they added a performer to the bill who has been called the "next Dilla" — Detroit producer and emcee Black Milk. With The Native Sun Band, Bashiri Asad, F.I.R.E., Alpha.Live, Jaceyn Bane, Son of Thought, Rusty Redenbacher, Kiana Bonds, Nazeeha Khalid, Gabe Flowers & DJ Rasul, Sir Doug & Mr. Kinetik. If you missed it in last week's edition, check out our interview with Black Milk at nuvo.net.

NEO-SOUL

KEM, EL DEBARGE & LEDISI

Murat Theatre at Old National Centre,
502 N. New Jersey St.

8 p.m., \$50 (plus applicable fees), 21+
Born Kim Owens, the Nashville-based Kem is one of the most popular figures in the world of adult contemporary R&B, that oh-so-smooth genre characterized by whispered bedroom vocals, gently thudding bass, caressing guitar licks and odes to love, peace and family.

PUNK

OFF WITH THEIR HEADS, THE FAKE BOYS, JUNKER

Rock Lobster, 820 Broad Ripple Ave.

9 p.m., \$8, 21+
Minneapolis punk band Off with Their Heads made its Epitaph debut last year with *In Desolation*, a somewhat slick production that rounded off the edges of the band's aggressive, barroom sound. With Massachusetts melodic punkers The Fake Boys and local hard rock outfit Junker.

Thursday

STRINGS

JUDGEMENT DAY, CHRISTIAN TAYLOR & HOMESCHOOL

Big Car, 1043 Virginia Ave., Ste. 215

7 p.m., free (donations accepted), all ages
When they opened for Margot a couple years back, I described Judgement Day, a cello, violin



SUBMITTED PHOTO

Off with Their Heads

and drums trio that calls itself a "string metal band," as a mini-Transiberian Orchestra. And while that might have been a little rough, it gets at the essence of their sound. They may be interesting in an acoustic setting, where the drummer, who usually plays a kit, reduces his resources to a few buckets and other miscellaneous percussion. With local singer-songwriter Christian Taylor and his full band Homeschool.

ROCK

THE GREENHORNS, HACIENDA, WE ARE HEX

Radio Radio, 1119 E. Prospect St.

9 p.m., \$10, 21+
See Barfly, pg. 30.

Friday



SUBMITTED PHOTO

We Are Hex

ROCK

WE ARE HEX

Luna Music Midtown, 5202 N. College Ave.

6 p.m., free, all ages
Back after playing at least nine shows during SXSW, We Are Hex celebrates the release of a



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4/2

TUE
4/5

ELECTRIC SIX W/ THE CONSTELLATIONS & ANDY D

WED
4/6

TEMPEST

MON
4/11

Σ Σ 103 PRESENTS HUGO W/ BETA MALE

THU
4/14

BRENDAN JAMES AND MATT WHITE W/ LAUREN PRITCHARD

TUE
4/19

Σ Σ 103 PRESENTS RED LINE CHEMISTRY W/ NO MORE GOODBYES

SAT
4/23

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SAT
4/30

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THUR. 03/24	DECEIVING EDEN, VERUS, SUNDAY STONE
FRI. 03/25	NUCLEAR AFTERPARTY, THE RED WIRE, MIDWEST STATE OF MIND AND SAN CLEMENTE
SAT. 03/26	BATTLE OF BIRDY'S AND PRESENTS THE CAGE MATCH W/ RITUALS, XERO SUM, THE POST SCRIPT, TEENAGERS FROM OUTERSPACE, STEALING VOLUME, PASS THE PEAS
SUN. 03/27	THREE'S COMPANY AND KRISTIN KEESE
MON. 03/28	TBA
TUES. 03/29	CRUNK WITCH W/ 8 AND XITING THE SYSTEM
WED. 03/30	TROUBADOUR TUESDAY HOSTED BY SCOTT KLINE, W/ JAY ARMSTRONG, JAMISON HARRISON, CHARLIE KRONE, JUMP ELI BLACK AND MR. CLIT & THE PINK CIGARETTES

GET TICKETS AT BIRDY'S OR THROUGH TICKETMASTER

SOUNDCHECK

new 7-inch on Jack White's Third Man Records with an early-evening in-store at Luna's midtown location. Todd at Luna reports that he'll be carrying copies of an ultra-rare, tri-color version of the record — but not for very long, based on calls he's already taken from overseas customers who are either really into We Are Hex, or really convinced that anything on White's label could become a collector's item. Catch up with last week's cover story on the band at nuvo.net.

ACOUSTIC
SONGWRITERS CIRCLE FEATURING BOBBIE LANCASTER, JAKE WALKER, BRYAN HODGE, LAURA BALKE
Irving Theatre, 5505 E. Washington St.
8 p.m., free, all ages

Four Indiana singer-songwriters do it in the round. Bobbie Lancaster distinguished herself over the past couple years with an appearance in the John Prine tribute show Pure Prine and by playing the role of Carrie Newcomer in the Scott Russell Sanders - inspired Wilderness Plots. Laura Balke is an equal-opportunity collaborator heard with emcees (Oreo Jones) and folk singers (Matthew Beer) alike.

ANTI-FOLK
PALEFACE & MO
White Rabbit Cabaret, 1116 E. Prospect St.
8 p.m., \$6 advance (palefaceandmo.eventbrite.com), \$8 door, 21+
See feature, pg. 25.

SKA
THE ENGLISH BEAT
Radio Radio, 1119 E. Prospect St.
9 p.m., \$23 advance (ebeat-buytickets.eventbrite.com), \$25 door, 21+
The Birmingham, England-based two-tone ska band (known just as The Beat in their native land) had a great first run of it from 1978-1983, and was remarkable for a multi-racial membership that included a saxophonist, Saxa, who played with first-wave ska greats Prince Buster and Desmond Dekker, not to mention several U.K. Top 40 hits and a U.S. tour with The Pretenders and Talking Heads. Guitarist Dave Wakeling, who now makes his home in California, is the sole original member of the U.S. incarnation of the Beat, which came together in the mid-'90s after a one-off reunion show primed the pump.

DANCEHALL
SISTER NANCY
The Jazz Kitchen, 5377 N. College Ave.
10 p.m., \$12 advance (sisternancylive.eventbrite.com), \$15 door, 21+
Jamaican-born dancehall DJ and singer Sister Nancy made her mark in a scene that's not terribly friendly to female performers, becoming the first female DJ to play some prominent Kingston clubs. Her anthem "Bam Bam" was called a classic by *The Guardian*, and has provided the raw materials for many a remix. With Moss Raxlen, Danger, DJ Indiana Jones and RastaZilion.

Saturday

COUNTRY
WILLIE NELSON
Murat Theatre at Old National Centre, 502 N. New Jersey St.
8 p.m., sold out, all ages
As a boy I would walk through the valley. Gazed at the world all round. Made a vow that somehow I would find fame and fortune. I found it, but look at me now. I had a sweetheart who would love me forever. Didn't need her, I would reign all alone. And look at me, I'm the king of the cold lonely castle. The queen of my heart is gone.



SUBMITTED PHOTO

Bobbie Lancaster

JAZZ
FAREED HAQUE AND THE FLAT EARTH ENSEMBLE
Jazz Kitchen, 5377 N. College Ave.
8 and 10 p.m., \$15, 21+
Guitarist Fareed Haque and his Flat Earth Ensemble explore the intersection between the folk music of South Asia and jazz, soul and other American music, finding that all music is basically dance music. Their 2009 Owl Studios release, *Flat Planet*, was remarkable, powered by Haque's virtuosity on just about anything with strings (including a sitar-guitar hybrid of his own design) and a tremendous diversity in material (from funk-flavored dance numbers to more contemplative, ecstatic songs).

HONKY-TONK
DAVY JAY SPARROW, DANNY THOMPSON TRIO, THE INNOCENT BOYS
Radio Radio, 1119 E. Prospect St.
9 p.m., \$5, 21+
Bloomington's Davy Jay Sparrow and his Well-Known Famous Drivers are keen on the golden age of honky-tonk, covering and writing songs in the style of Bob Wills, Earnest Tubb and, of course, Hank. With piano-driven honky-tonk outfit The Innocent Boys and the ever-versatile Danny Thompson Trio.

Sunday

ACOUSTIC
AMOS LEE, THE SECRET SISTERS
Egyptian Room at Old National Center, 502 N. New Jersey St.
7:30 p.m., sold out, all-ages
Amos Lee, a laid-back singer-songwriter whose stuff has earned favorable comparisons to Bill Withers and James Taylor, plays a sold-out Murat show in support of his fourth album on Blue Note, *Mission Bell*, which featured appearances by Lucinda Williams and Willie Nelson. It's kind of a downer of a record, if pleasingly rambling and well-executed.

ROCK
SPRING FLING FEATURING BURNT ONES, LEARNER DANCER, STNNNG, CHILD BITE
Vollrath Tavern, 118 E. Palmer St.
9 p.m., 21+
Burnt Ones, the woozy garage rock trio that relocated from Indianapolis to San Francisco last year, is back in town after a week at SXSW that included a packed appearance at My Old Kentucky Blog's showcase. With Bloomington noise rock duo Learner Dancer, Minneapolis band STNNNG and Michigan's Child Bite.

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REVIEW

SOUTH BY SOUTHWEST
 March 16-19, Austin, Texas

Did I mention last week that I would be in Austin for SXSW? Here are excerpts from my blogs — one focusing on the best show I saw during the fest, a late-night, almost-surprise appearance by Janelle Monae, another chronicling a tale of two showcases, each one organized by an Indianapolis outfit. The uncut blogs can be found on nuvo.net.

FRIDAY

It's a no-brainer: If you want to get booked for a showcase at SXSW, and you happen to be an un-established, Austin-based band that probably won't be officially accepted to the festival itself, you really ought to offer to bring your robot to said showcase. Your 20-foot-tall punching, beer-drinking, longhorn-bedecked robot. Named PUNCHY the Party Robot.

At least that's how the band Asleep got booked for Standard Recording Company's Commodore von Keepsie's Craftacular Music Carnivale, a celebration of arts, crafts and music presented by the Indianapolis-based label Friday afternoon. PUNCHY doesn't do much except punch and drink — although he lights up when he takes the town at night — but he's easy to set up, and he's the perfect kind of lure to set one showcase apart from the others. I certainly haven't seen any other giant robots during SXSW.

Two Indy-based outfits presented showcases Friday afternoon: Standard, which set up shop a little outside of downtown Austin's craziness, and My Old Kentucky Blog, whose Glitter Taco Smoosh Party took place at a second-floor bar, Peckerhead's, in the belly of the beast.

Location is everything: Dodge and Jessica at MOKB booked a busy slate of bands for the downtown, music-hungry crowd, including locals We Are Hex and Andy D and headliner Das Racist, the politically-aware and sometimes hostile hip-hop act performing April 1 at White Rabbit. They ran them alternately on two stages, packing as much music as possible between noon,



SUBMITTED PHOTO

PUNCHY the Party Robot bears an inscription by Martin Atkins, the drummer turned rock motivational speaker.

when everything starts here at SXSW, and 8 p.m., when promoter-booked showcases give way to official SXSW concerts. So while the location was a little cramped and the hike up the stairs onerous, MOKB was on plenty of people's minds Friday afternoon, including those in the line stretching outside of Peckerhead's hoping to see Das Racist for free before their ticketed show later that night.

Of course, it's not all about being downtown and super-visible. Standard's showcase, located about 15 blocks east of downtown in a more laid-back, Austin-y part of town, had a more relaxing, grassroots feel, even if its schedule wasn't quite as packed, even if it didn't close with a big-name headliner. And while both Standard and MOKB are Cultural Vision Award winners, I'll venture that Standard's showcase was the more visionary of the two, a combination concert and mini art fair that melded scenes in a organic way. On one side was the concert space, a dirt patio area behind the small but charming Gypsy Lounge, whose one game was bar shuffleboard and whose free Arnold Palmers were not too

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INDY'S HOTTEST SHOWCLUB

BARFLY

by Wayne Bertsch





PHOTO BY RUMI SAKURAEDA

Burnt Ones play mid-afternoon at Peckerheads.

shabby. And on the other side of a fence in an adjacent parking lot was the craft fair, which featured ten-plus vendors, including Martha Latta, who brought her Sunday Afternoon Housewife wares from Indianapolis, as well as a local who makes lamps festooned with children's dinosaur toys and the ubiquitous decorate-your-own-T-shirt-with-felt craft circle.

And I differentiate between the scenes partly because Mark Latta, co-founder of Standard and husband to the aforementioned Martha, does as well. They did this combination art fair/concert downtown last year, and it just didn't draw the right crowd, according to Latta. And a little bit east of downtown, things are a little weirder, Aol. and MTV don't have a presence and people aren't tripping over each other to get to the next showcase.

Maybe you want to hear about the music? I can oblige: I saw a couple bands at Standard's showcase, David Karsten Daniels & the Polyglottal Handclaps, led by a Lubbock, Texas-based songwriter with a slight voice and a pleasant feel for Afro-pop, and Church Shoes, a kind of abrasive rock trio with plenty of chops but an off-putting manner exemplified by their "Wanna die" closing number, which numbered all the ways the lead singer would like to die, including the ever-popular erotic asphyxiation. Church Shoes is on Fort Wayne's Chain Smoking Records, whose label head Anthony was down at SXSW for the first time, supporting his bands and staying somewhere idyllic and ranch-like a half-hour out of town. And over at MOKB's Taco Party, local acts could chalk one up in the win column — NUVO cover band We Are Hex packed and worked the room, benefiting from all the Third Man juice behind them at SXSW, and while Andy D seemed to have a loyal fan base towards the front of the room during his early-evening set, I spotted some converts to his thing a little further back, smiling at his contorted grimaces and anti-gym body, nodding along to his vintage flow.

THURSDAY

Sure enough, SXSW had announced earlier in the day that Janelle Monae would be replacing Cee Lo Green as the capper to a showcase at La Zona Rosa Thursday night. But her appearance was a surprise to me — a magical surprise, really, and I only use such words lightly when I write copy for children's breakfast cereals. You see, I



PHOTO BY RUMI SAKURAEDA

Andy D croons.

figured I'd end off the night seeing Green, partly because I wanted to see if I would have any problems getting into a wrist-band/badge-exclusive show (and basically, while some events are more exclusive than others, this one was certainly open to anyone officially registered for SXSW; no VIP treatment here), and partly because I had a hope in the back of my mind that Green might bring along his Muppet friends, who I really just imagine following him around everywhere — on tour, into his dreams, on the john.

No such luck, but plenty more in seeing Monae, the pompadoured Atlantan from the future by way of the past who moved from classic soul to cabaret jazz to hard rock during an hour-long set, absolutely knocking out a rather small (200 or so) group of "industry" folks. Monae made her SXSW debut in 2009, and certainly established herself in the meantime, appearing as part of a medley during this year's Grammys, selling umpteen copies of her *Archandroid* record. But the set had an unannounced, pop-in feel, and even if Monae isn't the latest discovery, she's certainly one of the most impressive live artists I've ever seen, a prankish showperson who conceives of each song as setpiece, welcoming the Grim Reaper in the form of a cloaked backup singer on "Sincerely, Jane," painting an abstract nude on-stage while closing up another song, wearing a fringed sleep mask that accentuates eyes that can move from manically possessed to puckishly wry in a just a step. Stylistically, she covers the territory, helped out by a superlative band — for instance, her show-stopping cover of Chaplin's "Smile" was aided immeasurably by a guitarist who knows his jazz. Still, even if the show felt like an exclusive drop-in, there were, of course, cameras on hand; the show was sponsored by Cisco and broadcast live on UStream. ■

—SCOTT SHOGER

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BY CHUCK SHEPHERD

21st-Century American Exports? In strife-torn Sudan (land of the Darfur murder and rape atrocities and a per-capita annual income of \$2,200), an epic, year-long Ponzi scheme engineered by a lowly former police officer has enticed nearly 50,000 victims to invest an estimated \$180 million (according to a March dispatch on Slate.com). At the height of the hysteria, even militia fighters in Darfur rushed to invest. (As Bernard Madoff was initially, perpetrator Adam Ismael is lounging comfortably under house arrest.) And in February, NPR reported that the United States government

CONTINUED ON PG. 35

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One block south from the Vogue,
near 62nd st

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by TOM TOMORROW

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IF HE'S INVISIBLE, HOW COME--

SERIOUSLY, DO I HAVE TO EXPLAIN THE MAGIC OF THE MARKET EVERY TIME I GO OUTSIDE?

SO, I HEAR THAT CITIZENS SUCH AS YOURSELVES ARE ALARMED BY THE SO-CALLED NUCLEAR "CRISIS" IN JAPAN!

WELL, YES, IT DOES MAKE US WONDER HOW SAFE--

EXCUSE ME--ARE YOU NUCLEAR SCIENTISTS?

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I--UH--

I DIDN'T THINK SO!

OKAY, BUT STILL--AMERICAN NU-
CLEAR PLANTS ARE AGING, AND
POORLY REGULATED--

REGULATION--HAH! THE IN-
VISIBLE HAND OF THE FREE
MARKET LAUGHS AT YOUR
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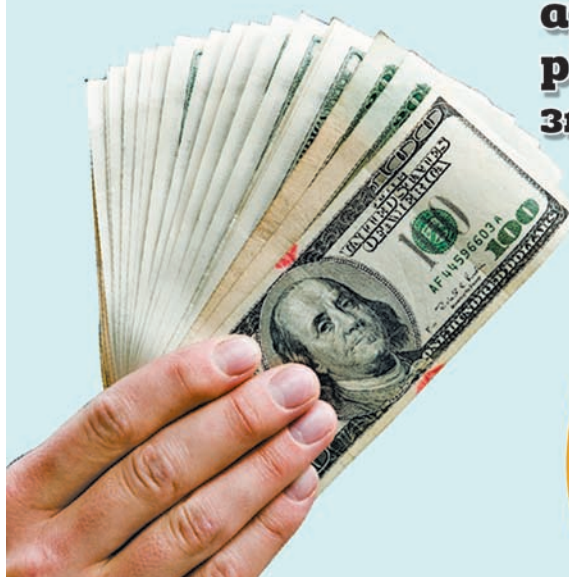
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FREE WILL ASTROLOGY

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ARIES (March 21-April 19): Were you under the impression that the sky is completely mapped? It's not. Advances in technology are unveiling a nonstop flow of new mysteries. In a recent lecture, astronomer Joshua Bloom of the University of California described the explosion of wonder. One particular telescope, for example, detects 1.5 million transient phenomena every night, and an average of 10 of those turn out to be previously undiscovered. Reporting on Bloom's work, Space.com compared astronomers' task to "finding a few needles in a giant haystack night after night." I see this challenge as resembling your imminent future, Aries. Mixed in with all the chatter and hubbub, there are some scattered gems out there — rich revelations and zesty potentials. Will you have the patience to pinpoint them?

TAURUS (April 20-May 20): If you're thinking of calling on a ghost to provide you with information, make sure you know how to banish it when you're finished milking it. If you're considering a trek into the past to seek some consolation or inspiration, drop breadcrumbs as you go so you can find your way back to the present when it's time to return. Catch my drift, Taurus? It's fine to draw on the old days and the old ways, but don't get lost or stuck there.

GEMINI (May 21-June 20): From an astrological point of view, it's a favorable time for people to give you gifts and perks and blessings. You have my permission to convey that message to your friends and associates. Let them know it's in their interest to be generous toward you. The truth, as I see it, is that they will attract rewards for themselves, some unexpected, if they help you. So what's your role in this dynamic? Be modest. Be grateful. Be gracious. At the same time, rake it all in with supreme confidence that you deserve such an outpouring.

CANCER (June 21-July 22): Nobel Prizes are awarded to geniuses in a variety of fields for work they've done to elevate science and culture. But have you heard of Ig Nobel Prizes? The Annals of Improbable Research hands them out to eccentrics whose work it deems useless but amusing. For instance, one recipient was honored for investigating how impotency drugs help hamsters recover quickly from jet lag. Another award went to engineers who developed a remote-control helicopter to collect whale snot. In 2000, physicist Andre Geim won an Ig Nobel Prize for using magnetism to levitate a frog. Unlike all of his fellow honorees, however, Geim later won a Nobel Prize for his research on a remarkable substance called graphene (tinyurl.com/NobelGraphene). I think you'll soon have a resemblance to him, Cancerian. Some of your efforts will be odd and others spectacular; some will be dismissed or derided and others will be loved and lauded.

LEO (July 23-Aug. 22): If you have ever fantasized about setting up a booth at the foot of an active volcano and creating balloon animals for tourists' kids, now is an excellent time to get started on making that happen. Same is true if you've ever thought you'd like to be a rodeo clown in Brazil or a stand-up comedian at a gambling casino or a mentor who teaches card tricks and stage magic to juvenile delinquents. The astrological omens suggest that playfulness and risk-taking would synergize well right now. There's even a chance that if you found a way to blend them, it would lead to financial gain.

VIRGO (Aug. 23-Sept. 22): You've arrived at a phase in your cycle when you'll have the opportunity to scope out new competitors, inspirational rivals, and allies who challenge you to grow. Choose wisely! Keep in mind that you will be giving them a lot of power to shape you; they will be conditioning your thoughts about yourself and about the goals you regard as worthy of your passions. If you pick people of low character or weak values, they'll bring you down. If you opt for hard workers with high ideals, they'll raise you up.

LIBRA (Sept. 23-Oct. 22): "There's no key to the universe," writes Swami Beyondananda. But that shouldn't lead us to existential despair or hopeless apathy, adds the Swami. "Fortunately, the universe has been left unlocked," he concludes. In other words, Libra, there's no need for a key to the universe! I offer you this good news because there's a similar principle at work in your life. You've been banging on a certain door, imagining that you're shut out from what's inside. But the fact is that the door is unlocked and nothing is stopping you from letting yourself in.

SCORPIO (Oct. 23-Nov. 21): When you travel to Mozambique, the Ministry of Fish and Wildlife gives you a warning about the frequency of human encounters with lions out in nature. "Wear little noisy bells so as to give advanced warning to any lions that might be close by so you don't take them by surprise," reads the notice you're handed. I'm certain, Scorpio, that no matter where you are in the coming week — whether it's Mozambique or elsewhere — you won't have to tangle with beasts as long as you observe similar precautions. So please take measures to avoid startling goblins, rascals, and rogues. If you visit a dragon's domain, keep your spirit light and jingly. If you use a shortcut that requires you to pass through the wasteland, sing your favorite nonsense songs as you hippety-hop along.

SAGITTARIUS (Nov. 22-Dec. 21): Few things make me more excited than being able to predict good tidings headed your way. That's why, as I meditated on your upcoming astrological aspects, I found myself teetering on the edge of ecstasy. Here's what I foresee: a renaissance of pleasure ... an outbreak of feeling really fine, both physically and emotionally ... and an awakening of your deeper capacity to experience joy. Here's your mantra for the week, generated by my friend Rana Satori Stewart: yum yum yum yum yum / yum yum yum yum yummy yum yum / yum yum yum yum yummy yummy yum yum.

CAPRICORN (Dec. 22-Jan. 19): CNN reported on two neo-Nazi skinheads from Poland, a married couple, who discovered they were actually Jews. It turned out that during World War II, the truth about their origins had been hidden by their parents for fear of persecution. Years later, when the Jewish Historical Institute in Warsaw informed them that they were members of the group they had hated for so long, they were shocked. Since then, they have become observant Jews who worship at an orthodox synagogue. The new perspective you'll be getting about your own roots may not be as dramatic as theirs, Capricorn. But I bet it will lead to a shift in your self-image. Are you ready to revise your history? (More info: tinyurl.com/Ex-skinheads.)

AQUARIUS (Jan. 20-Feb. 18): My astrological colleague Antero Alli says that a lot of good ideas occur to him while he's taking a shower. He also finds frequent inspiration while riding his bike. Why, then, does he not enjoy biking in the rain? He doesn't know. I bring this up, Aquarius, because you're entering a phase of your cycle when flashes of insight and intuition are likely to erupt at a higher rate than usual. I suggest you aggressively put yourself in every kind of situation that tends to provoke such eruptions — including ones, like maybe riding your bike in the rain, that you haven't tried before.

PISCES (Feb. 19-March 20): A Canadian man named William Treble once found over a thousand four-leaf clovers in a single day. Niamh Bond, a British baby, was born on the tenth day of the tenth month of 2010 — at exactly 10:10 a.m. and 10 seconds. My friend Allan told me he was driving in suburbia the other day when two white cats bolted across the road right in front of him. And yet as lucky as all that might sound, it pales in comparison to the good fortune that's headed your way, Pisces. Unlike their luck, which was flashy but ultimately meaningless, yours will be down-to-earth and have practical value.

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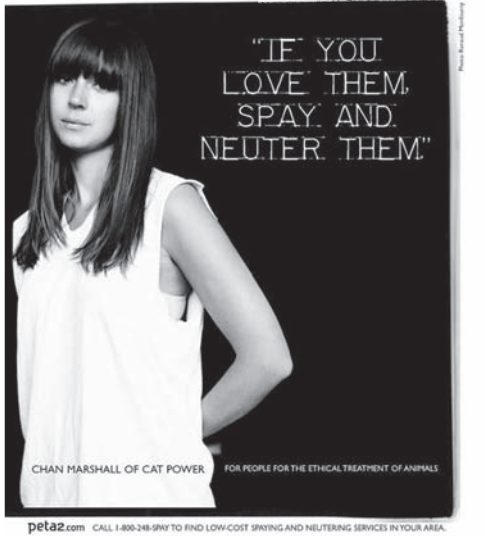
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